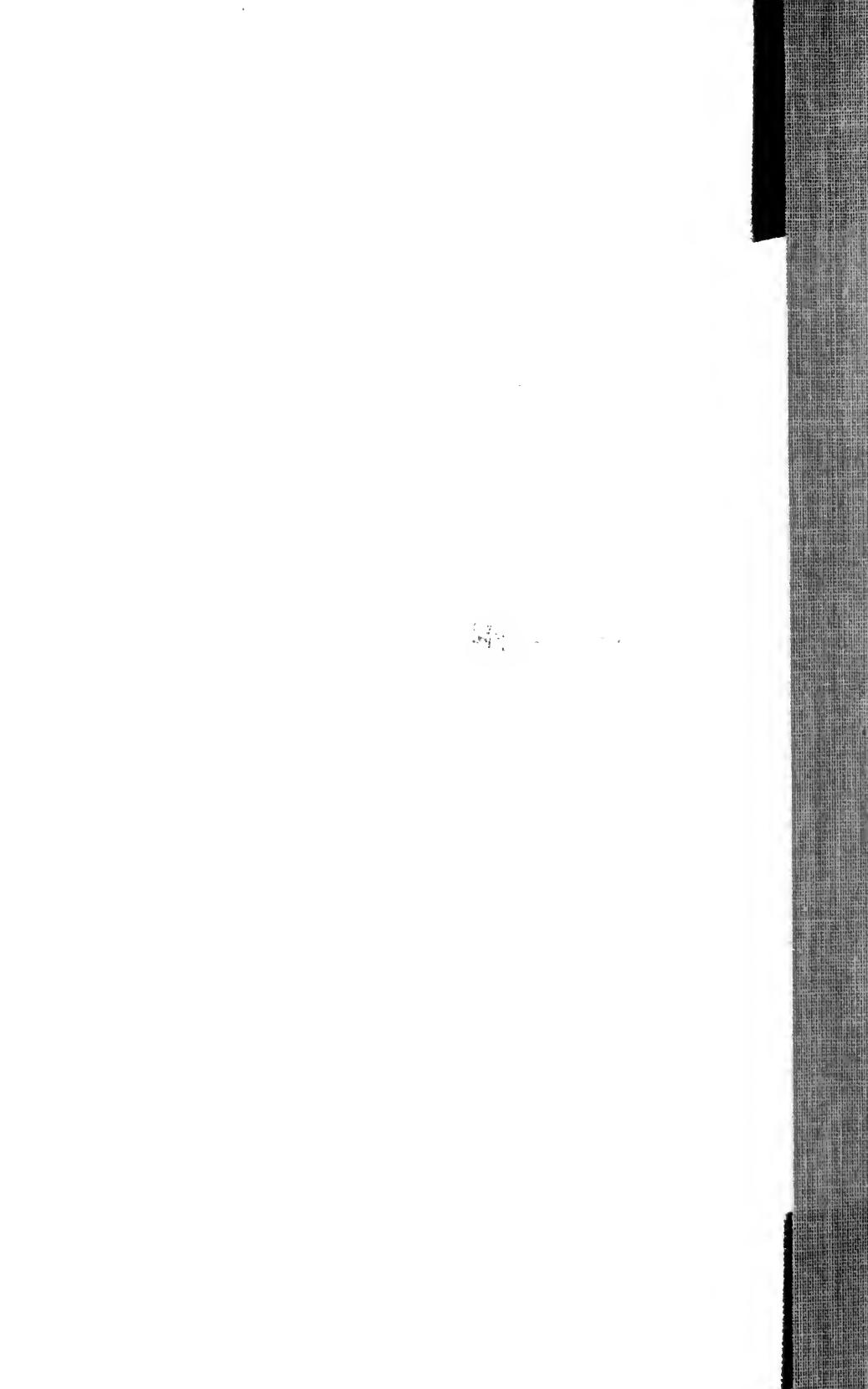


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EDITORIAL

Two important changes related to the life of this publication are initiated with this issue. First, in order to more accurately reflect the content of this publication and the dominant interest of its readership, the name has been changed to *Review of Research in Visual Arts Education*. An examination of the contents of previous issues reveals that the frequency of reviews dealing with environmental issues has gradually decreased. Environment is a broad term which crosses many disciplines and ranges from the hard sciences to the arts. While environmental research in the sciences has proliferated in recent years, unfortunately, after a promising start, similar research in the arts and architecture has fizzled. On the other hand, dissertations and other forms of research in visual arts education which our readership clearly identifies with have continued to grow and deserve our increased attention. Naturally, those studies dealing with environmental issues which have relevance to the broad field of art education will continue to be represented in future issues.

Second, in order to distribute the review free of charge, the editors have had to cajole, wheedle, and gently encourage all of those involved with its production to commit large amounts of time, energy, and money. However, the costs of obtaining documents for review, printing, and mailing have sharply increased during the past two years and are presently beyond an appeal to altruism and good natured flattery. Therefore, in order for the review to survive, it has become necessary to set a modest subscription rate of \$2.00 per issue. By comparison, other publications in the field cost an average of about \$4.00 per copy. An informal survey of randomly selected readers clearly indicated a willingness to support the review on a paid subscription basis and encouraged us to make this change.

Obviously, a change of this nature will bring about a decrease in the number of 'lookers' who requested the review simply because it was free. However, the editors feel those 'readers' who are professionally committed to the purposes of the review will understand the need for this change, and will continue to support this venture by completing and returning the enclosed subscription materials.

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INTEGRATIVE REVIEW

SOME CONSIDERATIONS FOR THE MEASUREMENT OF PREFERENCE IN THE VISUAL ARTS

George W. Hardiman and Theodore Zernich
University of Illinois, Urbana

Introduction. The purpose of this paper was to review a series of recent empirical studies which dealt with preference for visual art stimuli. These studies were examined in terms of theoretical orientation, major research variables, methodological approaches and generalizability of results.

Questions about the kinds of art objects that various individuals or groups prefer and how an accurate measure of that preference can be obtained have long attracted professional interest. Although subjecting preference for art objects to psychological scrutiny makes some persons in the arts uncomfortable, it is important to note that preference judgments are reasonably common occurrences in human behavior, and, like other forms of behavior, they suggest norms which can be organized and interpreted by systematic inquiry.

However, there seems to be a problem of definition among researchers interested in conjoining the terms aesthetics and preference. For example, according to Child (1964), aesthetic preference involves: a) an individual's relative like or dislike of various stimuli, and b) the degree to which this relative preference corresponds to aesthetic norms for the stimuli established by experts. In our view, the key words in this definition are like and dislike. These terms were pervasive in the studies examined for this review. Whether these studies dealt with preference in the context of experimental aesthetics, aesthetic judgment, aesthetic sensitivity, or visual complexity, they were all ultimately reducible, in terms of a measurement variable, to like and dislike behaviors. Clearly, preference is part of the general evaluative factor in human behavior, much like attitude.

After reviewing over one hundred studies in preference research which used a variety of stimuli, it was apparent that preference behavior was not altered by the type of object or event being preferred. In our view the notion of aesthetic preference as a separate dimension of a larger preference cluster is unfounded. Thus, whether one is making a judgment about a preference for polygons or objects of art, the overt behavior manifests itself in a general evaluative factor that is unidimensional and consistent across various types of stimuli.

Some theoretical considerations. Given the differing degrees of comprehensiveness which have been associated with the term theory by contemporary social scientists - ranging from vague and intuitive speculations, through commonsensical hypotheses, to systematic statements of principle - the use of the term often obscures rather than illuminates. However, for the purpose of subsequent discussion, theory refers to sets of logically interrelated propositions that are empirically meaningful. While this view is obviously compatible with several existing logico-deductive models in social psychology, the authors do not wish to align this orientation with an obdurate, naïve, and, we believe, premature, quest for all encompassing full range theory in which each observation finds its way into a preordained niche.

While an extended discussion of theory goes far beyond the purposes of this paper, it is worth noting that the authors' orientation is close to that of Merton (1967) who provides an important intermediate step between all inclusive full range sociological theories and simple working hypotheses. Merton calls this intermediate step theories of the middle range. Briefly, middle range theories consist of limited sets of propositions that deal with small chunks of information which are close to observed data and are confirmed by empirical investigations. While admittedly limited in scope, in our view, such middle range theories can be of immense value to the researcher by providing a set of logically interrelated and empirically meaningful propositions, by minimizing the effects of rival hypotheses, and by providing a framework to explain observations.

After 100 years of research, few meaningful empirical generalizations regarding preference for visual art objects can be educed from the data. Knowledge about preference has grown, but it is uneven. An examination of the twenty studies reported in Table 1 reveals a findings oriented search for relationships between variables, with little or no interest in consolidation of findings into levels of principle. While some of the twenty studies identified in Table 1 attempted to relate findings to theory, most were devoid of explanation at any level beyond the intuitive. Although there was limited consistency in the findings, i.e., developmental considerations and certain personality variables, from a theoretical point of view, preference for the visual arts remains largely an open issue.

As previously indicated, the authors feel that the most promising approach to theory building in this area involves a commitment to theories of the middle range, which attempt to provide abstractions about small bits of testable behavior, and which can be consolidated into progressively more comprehensive theoretical networks. With this orientation in mind, there are principles from several all-inclusive classical theories, which in our view, may be useful in developing propositions for middle range theories about preference for the visual arts. They are: a) the goodness of configuration notion from Gestalt theory; b) the hierarchical organization of stages from Developmental theory; and c) the mediation model found in Neobehaviorism.

The primary research objective of the Gestalt school was the analysis of the essential elements for the organization of phenomena. Although many principles of organization were developed, the primary features are: a) proximity; b) similarity; c) closure; d) regularity; and e) familiarity. This part-whole relationship, the tendency toward the restoration of equilibrium, is best characterized by the law of *Pragnanz*. These features were originally used to study the phenomenon of perception, but these general organizational principles may have value in the study of preference. Certainly the Gestalt notion that humans organize physical phenomena into the most symmetrical, stable, and simple configurations does not conform to the data; but, with some modification, this orientation may be helpful in uncovering the influence of structural organizational properties in determining a subject's preference.

The general theory of development deals with the growth and differentiation of an organism in relation to time, i.e., stages. A stage is commonly used to characterize a particular point of development which is distinguishable from adjacent stages. Stages typically have a sequence and are characteristic of most members of a broadly defined age range. Although developmental theories cannot be put to experimental tests, this orientation does provide an organizational model for conceptualizing the course of behavioral change. Thus, normative data collected from subjects representing different age groups and related variables will provide information of a hierarchical nature useful for understanding behavioral change as it relates to preference judgments.

Of these general theories, Neobehaviorism is the only logico-deductive system. In order to account for the complexities of behavioral change, it uses a multiple stage model to represent the area between S-R, i.e., mediation. This model is constructed from previous observations, and is assumed to be representative of

TABLE 1

Summary of Methodological Characteristics of Selected Studies of Preference for Visual Art Stimuli

Study	Research Strategy	Stimulus	Instrumentation	Subjects	Statistical Treatment	Related Variables
Bernard 1972	Judgment task, survey	Picture postcards of 12 paintings	Questionnaire/interview	229M, 229F	Frequency	Sex, style
Child & Iwao 1968	Judgment task	80 pairs of slides of paintings	Paired-comparison, questionnaire	131M, (Japanese)	Frequency	Personality, culture
Iwao, Child & Garcia 1969	Judgment task, survey	51 pairs of photographs of art objects, 24 pairs of postcards of paintings	Interview, paired-comparison	4M, 27F (Japanese)	Frequency	Culture, training
Jamison 1972	Judgment task	7 photographs ranging in degree of abstraction	Eysenck Personality inventory, paired-comparison	7M, 7F	Correlation	Personality
Klein 1968	Judgment task	25 pairs of drawings	Rating scale	26 art professors	Correlation	Judge characteristic
Klein, Skager 1967	Judgment task	80 drawings	Sorting	10 untrained judges	Chi Square	Spontaneity, deliberateness
Kleinke, Gitlin & Segal 1973	Judgment task	12 slides of paintings	Rating scale	36F	Mean ratings	Exposure time
Kloss & Dreyer 1970	Judgment task	25 slides of abstract paintings	Guilford-Zimmerman Temperament Survey, Abstract Art Test	64M, 66F	Correlation	Personality, style
Loveless 1968	Judgment task	160 slides of paintings	Binary judgment	216	Correlation, factor analysis	Style

					Frequency	Development
Machotka 1966	Judgment task	15 pictures of paintings	Content analysis	120 boys (6-12 years of age)		
Nelson & McDonald 1971	Judgment task in laboratory setting	15 pairs of pictures of paintings	Paired-comparison	10M, 19F	Frequency	Lateral organization of paintings
Osborn, Farley 1970	Judgment task	62 color reproductions of paintings	Sortings, ratings	50Ss	ANOVA	Complexity
Rosenbluh, Owens & Pohler 1972	Judgment task	11 pairs of slides of paintings	Paired-comparison and Maudslay Personality Inventory	25M, 25F	ANOVA	Personality, style
Roubertoux, Carlier, Chaguboff, 1971	Judgment task	28 pictures of paintings	Art Preference Scale, Cattell Personality Inventory, Zulliger Test, paired-comparison	70M, 179F	t-test	Personality, style
Rump & Southgate 1966	Judgment task	46 art objects	Questionnaire, content analysis, paired-comparison	69M, 70F (3 different age groups)	Frequency, correlation, Chi Square	Development
Salkind & Salkind 1973	Judgment task	30 color postcards of paintings	Single preference judgment	40 5th & 6th graders	Chi Square	Degree of representation
Skager, Schultz & Klein 1966	Judgment task	46 drawings	Judgment ratings	26 trained judges	Correlation factor-analysis	Training, structural-organizational
Swartz & Hewitt 1970	Judgment task	20 pairs of slides paintings	Paired-comparison	208M, 208F (Grades 1-16)	ANOVA	Lateral organization of paintings
Swartz & Swartz 1971	Judgment task	12 sets of photographs of paintings	Paired-comparison	25M, 25F	Chi Square	Lateral organization of paintings
Wilson, Ausman, & Mathews 1973	Judgment task	20 slides of paintings	Rating scale, Wilson-Patterson Conservatism scale	14M, 16F	Correlation, t-test	Complexity, conservatism/liberalism

the events to be explained. In our view, the principles developed from the use of this model have value for understanding the complex behaviors associated with preference in that they provide a framework for the explanation and integration of these behaviors by coordinating theoretical constructs of the middle range with observed events.

Method. This section briefly describes the methods used by the authors for gathering the information reported in Table 1. In order to identify a representative body of research in the area of preference for visual arts stimuli, an extensive literature search was undertaken. Initially, all studies reported in *Psychological Abstracts* and the *Educational Index* during the past ten years which included the term preference as a part of the title were identified. This procedure yielded over one hundred studies. These studies were then screened to identify those which specifically used visual arts stimuli to elicit preference responses.

A perusal of Table 1 reveals several methodological considerations that will characterize these studies, and probably preference research in general: a) the judgment task strategy was used in each of the twenty studies; b) only three of these studies used real art objects as stimuli while seventeen used slides or photographs; c) paired comparison and questionnaire techniques were the most frequently used data gathering procedures while rating and sorting strategies were the least used; d) college aged students were the most frequently tested population.

The Studies. In this section, each of the studies listed on Table 1 will be further described in terms of research objectives and results. This information is intended to provide the reader with a connecting link between the articles listed on Table 1 and the section on synthesis of results which follows.

In attempting to measure the influence of sex on aesthetic behavior, Bernard (1972), a) evaluated groups of males and females in terms of the level of pictorial knowledge, and b) the richness of pictorial preference. Results indicated that males were more attracted to modern art and seascapes; females better appreciated Impressionism; and both males and females were most attracted to representations of their own sex.

In examining one aspect of preemptory ideation, Loveless (1968) used slides representing various dimensions of artwork done in a similar style as stimuli for subjects to rate in order to observe the emergence of consistency of preference ratings for art objects with similar style. Five factors emerged from the analysis of this data which appear to influence preference judgments: Structure-Realism, Primitivism-Analytic Cubism, Synthetic Cubism, Surrealism, and Expressionism.

Osborn and Farley (1970) examined the relationship between sex differences, aesthetic preference and rated visual complexity in abstract art. Results from this study indicated no significant sex differences in aesthetic preference scores. However, both art and nonart students preferred more visually complex materials.

There is ample evidence to demonstrate that a general factor of conservatism exists within many cultures. The notion that persons of a conservative orientation will find complex visual art stimuli aversive and low in preference was tested by Wilson, Ausman, and Matthews (1973). The data indicated that high scores on the conservatism scale were related to a clear dislike for complex representational and abstract works regardless of age or sex and that the complexity dimension was the discriminating factor in these judgments.

Using a collection of paintings representing a range of subject matter and style as stimuli, Rosenbluh, Owens, and Pohler (1972) hypothesized that positive correlations would exist between emotional stability and classical taste, and neuroticism and romantic taste. In general, significant correlations were found between the neurotic factor of personality and preference for the romantic dimension of art. The relationship between personality variables and preferences for representational and nonrepresentational visual art stimuli was examined by Roubertoux, Carlier, and Chaguiboff (1971). Subjects that preferred non-representational art from those that did not were differentiated by three primary personality traits: dominance, positive superego, and radicalism.

Kloss and Dreger (1970) investigated two questions: a) Do preferences for abstract painting evidence a geometric-nongeometric dichotomy? and b) Are aesthetic preferences significantly related to temperament? Although there was no evidence to support a relationship between aesthetic preference and temperament, a low level of support was found reinforcing the geometric-nongeometric dichotomy. In assessing the relationship between personality and aesthetic preference, Jamison (1972) reported that preference for abstraction was significantly correlated with Extraversion scores on the Eysenck Personality Inventory.

Child and Iwao (1968) examined the degree to which personality variables related to the aesthetic sensitivity of subjects from American and Japanese cultures. Although the correlations between aesthetic preference and personality variables were quite low, they were in the predicted direction and consistent across all age groups. Iwao, Child, and Garcia (1969) continued to pursue the notion of transcultural aesthetic agreement among persons active in several of the arts. Unfortunately, the results of this study were no greater than chance.

The question of how training influences preference for various styles of drawing was investigated by Klein (1968). The results indicated that laymen preferred highly realistic drawings, professors preferred drawings that reflected organizational considerations, while art students preferred drawings that were spontaneous.

An assessment of the strength of spontaneous and deliberate drawing strategies as factors influencing preference was the purpose of the Klein and Skager (1967) study. The data revealed that although spontaneity was a key dimension, it did not exhaust the number of dimensions a person may use to determine preference.

A procedural study which attempted to determine if multidimensional scaling techniques can provide a means of discriminating among aesthetic products was undertaken by Skager, Schultz, and Klein (1966). Specifically, the purposes were to: a) identify the number and nature of the similarity characteristics of drawings, b) relate these dimensions to the quality of the drawings, and c) relate the psychological characteristics of the maker of the drawing to the dimensions of similarity. The results indicated that salient dimensions, i.e., complexity, structure, artist, can be identified through multidimensional techniques and that these dimensions were differentially related to judged quality of the object as well as to characteristics of the artists who produced the objects.

Kleinke, Gitlin and Segal (1973) examined whether subjects' ratings of paintings could be influenced by varying their perceptions of how long they were willing to look at a painting. Subjects who were told they had a longer viewing time than they actually did, rated the paintings as being more preferable.

In a developmental study, Machotka (1966) investigated children's criteria for aesthetic preference according to content, color, realism, and the relationship between these dimensions. Results indicated that content and color were the most salient criteria in aesthetic preference of six year old children. Realism became an increasingly important criterion up to age eleven, where it declined slightly.

Pictorial interests and preferences of groups of children and adults were investigated by Rump and Southgate (1966). Results reported in this study indicated that a wide variation existed in preferences and interests across the groups studied. Not surprisingly, younger children preferred pictures depicting familiar objects and related to art objects egocentrically, while older subjects had more tolerance for abstract paintings. Brightly colored objects were preferred by all age groups.

Three studies identified in Table 1 dealt with the area of lateral organization and preference. The Swartz, Hewitt (1970), and Swartz and Swartz (1971), studies focused on the importance of educational level and sex as factors in the aesthetic response to picture reversal while secondary attention was given to handedness. The properties of lateral organization that emerged as most influential in shaping aesthetic response in these studies included a) pattern of lighting, b) profile orientation, c) handedness characteristics, d) quadrant distribution of significant objects, e) ease of entering the picture. In a related study, Nelson and MacDonald (1971) investigated whether preference was related to lateral organization, apparent depth, or both. Results indicated that the apparent depth of the picture does not seem to reliably affect preference judgments.

Methodological Issues. Considering the substantial differences in research design which characterized the studies reported in Table 1, it was not possible to systematically examine each of the methodological issues which plagued these studies, i.e., sampling procedures, selection of stimuli, analysis of data. Instead, the authors will portray methodological questions critical to proper utilization of the judgment task, the research strategy which was used in each of these studies.

According to Runkle and McGrath (1972), the judgment task strategy emphasizes the careful selection of stimulus properties, usually in the form of predetermined stimulus inputs controlled by the investigator, i.e., painting style, visual structure. The strength of this strategy is that it attempts to systematically reduce the effect of extraneous variables on the behavior being studied. Since the judgment task is the primary operational mode for making observations about preference for visual arts stimuli, and since this strategy attempts to maximize a) control of stimulus properties, b) precision of measurement, and c) generalizability over subjects, the remainder of this section will focus on the degree to which these studies utilized these features.

A. Stimulus properties. One of the many problems in preference research using visual arts stimuli is how to construct a workable taxonomy of stimulus properties with which to describe works of art (Berlyne, 1972; Goude, 1972). In addition to describing a range of styles and artists, such a system must be capable of classifying their similarities and differences. To date, no such taxonomy for visual arts stimuli has been developed. Those systems that have some degree of popularity are formalism and expressionism; however, they cannot be readily operationalized for experimental purposes in order to account for the specific stimulus dimensions that may influence preference judgments. Therefore, since the strength of the specific dimensions of visual arts stimuli is not known, regrettably, none of the studies in Table 1 demonstrated maximum control of stimulus properties.

B. Precision of measurement. In general, subjects were asked to pick or rate stimuli according to desirability or preference. The major instruments used to elicit these preference judgments were rating scales, questionnaires, or paired comparisons.

The purpose of a rating scale is to place a subject's preference somewhere on a continuum relative to the stimulus in question. This strategy goes beyond the like-dislike dichotomy of paired comparisons by characterizing a measure of intensity, generally on a five or seven point scale. The questionnaires used in these studies were personality inventories that categorized a subject according to various personality types. These instruments have a long history of reliability and validity, and the classification of personality types is assumed to be correct. However, the paired comparison strategy was the most common form of instrumentation and perhaps the most effective because it yielded a detailed record of comparisons among the stimuli, as well as by providing an accounting of the consistency of a subject's response. In addition, since these comparisons were repeated, reliability was high and precision of measurement was assured.

C. Generalizability over subjects. Although the judgment task strategy is assumed to be unaffected by the behavior setting in which the research actually takes place, this strategy is very much affected by generalizability over subjects. Since few of the studies reported in Table 1 used randomized procedures for selecting subjects, little generalizability across subjects seems possible.

Synthesis. An examination of Table 1 reveals that the variables most commonly associated with preference, either in isolation or in combination, were: a) personality, b) development, and c) dimensional preference. Clearly, personality dominated this collection of studies. In general, the relationship between personality and preference was examined in terms of the degree to which an individual or group representing different personality types, i.e., introverts, extroverts, preferred various art stimuli. An examination of these

results demonstrated a range from no evidence (Kloss and Dreger, 1970) to a significant correlation between preference and personality (Jamison, 1972). Most of the remaining studies show low correlations between preference judgments and personality variables (Child and Iwao, 1968; Rosenbluh, *et al.*, 1972; and Roubertoux, *et al.*, 1971).

These studies bring little clarity to the hypothesized relationships between preference and personality. Although several studies used personality assessment instruments that are reliable and valid, there was no generalizability of the stimulus dimensions used to elicit these preference judgments.

The variables of dimensional preference and complexity were most difficult to isolate when using visual arts stimuli. That many stimulus dimensions may be identified as possible influencing factors in preference judgments about art objects and that these dimensions were differentially related to preference was clear (Skager, Schultz and Klein, 1966; Klein and Skager, 1967). However, not all of these potential dimensions had equal importance or stability. Content and color were the most stable stimulus dimensions for children in early childhood, while realism was an increasingly important dimension for older children (Machotka, 1966; Rump and Southgate, 1966). Other stimulus dimensions used were: pattern of light, quadrant distribution, depth of field (Swartz and Hewitt, 1970; Swartz and Swartz, 1971; Nelson and MacDonald, 1971) but at present these dimensions have not demonstrated a great deal of reliability or strength in shaping preference judgments. Although only two studies listed in Table 1 specifically referred to complexity as the influencing variable (Wilson, Ausman and Mathews, 1973; Osborn and Farley, 1970), the strength of this variable as it relates to visual arts stimuli has not yet been reliably differentiated.

Five of these studies directly focused on style as an influencing factor in preference judgments (Bernard, 1972; Kloss and Dreger, 1970; Loveless, 1968; Rosenbluh, Owens and Pohler, 1972; Roubertoux, Carlier, Chaguiboff, 1971). However, as with other dimensions, there exists a fundamental problem regarding style. In general, the variable of style has been naively handled in these studies. Little effort has been given to the identification of the specific attributes that make observable differentiations among visual art stimuli from various stylistic periods possible. Since there is little continuity associated with style as an influencing variable in preference research, it is not possible to reach closure on this issue.

Conclusions. In examining these studies, three conclusions are evident. First, a great deal more work dealing with the isolation of the various dimensions of visual arts stimuli must be undertaken. Until the salient properties of visual arts stimuli can be manipulated for experimental purposes, there will be little meaningful

explanation of preference behavior. Second, a reading of the studies reviewed in this paper makes it apparent that there is little connection between the accumulated data of preference research and the development of a theoretical framework which attempts to explain preference behavior. While it seems unlikely that one all inclusive theory of behavior will adequately account for the diversity of preference judgments, a thoughtful reassessment of the postulates of Gestalt, Developmental, and Neobehaviorist theories may contribute to the construction of limited sets of middle range propositions which can be confirmed by empirical investigation. Finally, much of the information reported in these studies is trivial and is of limited use to researchers. In our view, consideration of the above recommendations can be helpful in identifying and examining issues related to preference for visual arts stimuli.

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SOME CURRICULUM CONSEQUENCES OF TWO THEORIES OF AESTHETIC CRITICISM

William Brent Green, Ph.D.
The Ohio State University, 1973

ABSTRACT

This study is an examination of the curriculum consequences of two theories of art criticism. It relates to current concerns in art education having to do with the problems of examining and translating concepts from the disciplines of aesthetics and criticism into curriculum. The central concern of the study is to demonstrate that the distinctions found in different theories of criticism, i.e., categories of aesthetic analysis, vary from one theory to the other and when incorporated into curriculum will lead to different consequences.

Specifically, this study investigates the aesthetic categories of Monroe Beardsley and Eugene Kaelin. Beardsley's and Kaelin's theories were chosen for study because their categories appeared to be powerful in their ability to discriminate aesthetic features. An attendant reason for their selection is that they represent two viable and contending hypotheses of aesthetic experience which raises the question of the differences between the categories and what implications they might have for curriculum.

The study was designed to answer the following questions:

1. *What are the differences between Beardsley's and Kaelin's aesthetic categories with respect to what they ascribe aesthetic meaning to and have the power to reveal in a work of art?*
2. *What implications for curriculum can be drawn from the features the categories reveal when used in the analysis of a work of art?*
3. *How may the categories from two contending theories of criticism be made to function in a unit of instruction for the development of concepts of aesthetic features?*

The answer to the first question was obtained by developing categories of aesthetic analysis representing Beardsley's and Kaelin's theories. Since the aesthetic categories of the two philosophers are not explicitly formulated in their writings, they were derived through an examination of their conceptions of aesthetic description. Both philosophers agree that aesthetic features are the objects of aesthetic descriptions but disagree concerning the role of descriptions in criticism, i.e., the particular features they take for their objects. Beardsley's and Kaelin's conceptions of aesthetic description were examined and some of the significant differences between them noted. The concepts that identify and explain the kinds of features held to be describable by the two theories were collected and assembled into categories. The potential of the categories to illuminate aesthetic features was demonstrated by using them in two descriptions of Marc Chagall's painting, I and the Village. The descriptions were compared for what features they revealed or failed to reveal. On the basis of this demonstration, implications concerning how the categories could function in curriculum were noted.

It was found that Beardsley's and Kaelin's categories contain different features and reveal different things when used in the analysis of a work of art. Beardsley's categories illuminated many of the sensuous aspects of the painting but did not account for the representational, ideational, symbolic or affective features. Kaelin's categories drew attention to the several extra-sensuous dimensions of meaning but were weak in their ability to give a detailed accounting of the sensuous features. It was also found that the viewing of a work of art through the aesthetic concepts of more than one theory can be very beneficial. Beardsley's and Kaelin's categories provided different perspectives from which to view the work which resulted in a richer experience for the viewer.

Three important implications were suggested by the study which serve as a reply to the second question. The first is that the individual merits of concepts from different theories should be taken into account in the designing of curriculum. Second, because concepts from different theories have different potentials, curriculum content taken from aesthetics and criticism should reflect different theoretical viewpoints. The third implication may be the most significant in view of current practices of translating concepts into curriculum. It was found that aesthetic description varies in meaning in Beardsley's and Kaelin's theories which suggest that other concepts of critical language may vary from one theory to the next.

The way the categories may be made to function in a unit of instruction was demonstrated by designing a unit in which the combined categories of Beardsley and Kaelin serve as content. Combined by the criteria of their demonstrated effectiveness in illuminating features of Chagall's painting, the categories were made to serve as content in a series of four lessons designed to teach concepts of aesthetic features to college students.

REVIEW

Robert J. Saunders
Connecticut State Department of Education

Statement of the problem. In his introduction, Green identifies two recent developments in art education as a source for the need for this study. One is the "shift of goals toward the aesthetic in human experience . . . in general education". The other is identifying the "sources of content among the concepts and facts of art related disciplines such as aesthetics and art criticism". (Green, 1973, p. 1). He cites CEMREL'S Aesthetic Education Curriculum Program Guidelines as a major contribution to the gathering and categorizing of such information, but feels there are still unresolved issues:

Definite answers have yet to be given to such questions as the nature of the aesthetic encounter, what constitutes aesthetic significance, and the value of the aesthetic in the life of man. (p. 2)

Green goes on to address his research to the problem which he feels most important to curriculum designers, that of choosing from within the many viable aesthetic theories those which can serve as content for curriculum. As an "exercise" (reviewer's term for what he has produced) in the solution of this problem, Green proposed to examine the aesthetic categories of Monroe Beardsley and Eugene Kaelin and their implications for curriculum, and then design a curriculum unit for a college level course which uses them both.

Related research. In Chapter I, "Art Education Curriculum and Theories of Criticism", Green provided a brief historical background limited to post - 1965 activities sponsored by the USOE Arts and Humanities projects, such as CEMREL'S *Aesthetic Education: Guidelines*, their other publications on aesthetic education, the various symposiums and projects at Pennsylvania State University, and the Ohio State University, and *The Journal of Aesthetic Education*.

He did not attempt to trace "Art Appreciation" in the schools back to Henry Turner Baily's, "Picture Study Units", or even the use of such aesthetic standbys in art curriculum as the "principles and elements of design". Nor did he review art reproduction programs available to the schools which relate to aesthetic education. Perhaps these concerns of the public schools are not germane to the focus of his study. Their omission, along with his proposed study unit for college level teachers, questions the realities of his concern with public school curriculum in art education.

Green provided a convenient classification of the most popular theories of aesthetics and art criticism. He cited the leading exponents of each: Formalist (Roger Fry, Clive Bell), Expressionist (Benedetto Croce, R. G. Collingwood), Symbolist (Heinrich Wolfflin, Erwin Panofsky, Suzanne Langer), Instrumentalist (John Dewey, Thomas Munro), Phenomenological theories (Maurice Merleau-Ponty, Eugene Kaelin), and Linguistic theories (Monroe Beardsley, Morris Weitz, Frank Sibley, Joseph Margolis, and Virgil Aldrich).

After several paragraphs describing the differences between each theory, several more pages comparing Beardsley's and Kaelin's definitions of aesthetic experience, aesthetic features, aesthetic value, aesthetic encounter, and aesthetic judgment (comparisons which could have been saved for Chapter II), and several pages identifying the problems of forming aesthetic concepts, Green re-stated the problem. He planned three phases: (1) to extract from Beardsley's and Kaelin's "conceptions of aesthetic description" their "categories of aesthetic analysis", (2) to draw implications "for curriculum from the demonstrated merits" of both sets of categories, and (3) to develop a unit of study using the demonstrated potential in both sets of categories as content for illuminating the aesthetic features in a work of art. (p. 30).

In terms of the many viable theories of aesthetic analysis and criticism, Green explained his preference for choosing those of Kaelin and Beardsley. He did not really justify his statement that their theories are the "two in particular that have importance for curriculum", except to say they "appear to be powerful in their ability to discriminate aesthetic features" and that they are "unique in their specificity and detail and appear to be generalizable to a host of curriculum concerns such as instructional goals, activities for teacher and students, and materials (p. 18)."

The same thing might be said about Roger Fry's "emotional elements of design" or Clive Bell's "significant form", or the theories of other aestheticians as long as they have a terminology which is teachable and can be used in describing a work of art -- especially since the art forms to which they are applied are either academic or traditional modern paintings (Ingres, Velasquez, Chagall, Leger, Albright, Vasarely, a Marlboro Cigarette Advertisement, and a photograph of an Urban Scene). Can these theories be applied to such contemporary art forms as concept art, Earth Art, or Happenings? Green has not justified his choice in terms of the art world and problems of understanding the radical changes taking place in art, so much as in terms of newer and different aesthetic theories applied to examples of art history. In this he did not make it clear why his Phenomenological and Linguistic theorists should be more appropriate for curriculum development in aesthetic criticism than would a Formalist, Symbolist, Expressionist, or other aesthetic theorists.

The real justification seems to be that Beardsley and Kaelin are in current vogue. They are more reflective of Existential, Phenomenological and Linguistic trends in aesthetic philosophy in the college scene, and what some college professors are currently discussing in the classroom. This seems a more realistic reason for his selection, than that Kaelin's and Beardsley's theories are the "two in particular that have importance for curriculum" or are "powerful in their ability to discriminate aesthetic features", etc. My criticism is not with his choice of Kaelin's and Beardsley's theories (since they have had a positive influence on this reviewer's thinking in these matters) but with the lack of a justification for selecting them which directs itself to teaching aesthetic education in the schools.

Research objectives. Green fares somewhat better in Chapter II, wherein he compared Kaelin's and Beardsley's conceptions of aesthetic descriptions. He has also handled the rather difficult task of extracting from several examples of each theorist's work his basic aesthetic concepts. Apparently, this was done more easily with Beardsley, who stated his categories rather clearly in *Aesthetics: Problems in the Philosophy of Criticism* (1958)¹, than with Kaelin, who provided a less systematic or categorical statement of his theories. Green was most dependent upon Kaelin's an *Existential Aesthetic: The Theories of Sartre and Merleau-Ponty* (1962)², and *An Existential-Phenomenological Account of Aesthetic Education* (1968)³.

Green was most helpful in providing easy reference charts for straight forward comparisons, by listing side-by-side Kaelin's and Beardsley's concepts, terms and definitions. It has been several years since I read some of Beardsley and of Kaelin (but not all), and I found myself wondering as I read Green's text, if it would help clarify Green by rereading the original authors. Green did, in the end, simplify both author's categories by applying their more useful terms in his proposed unit of instruction.

From pages 69 - 74 in Chapter III, Green provided some criticisms of the Beardsley and Kaelin aesthetic categories by other aestheticians. They may have been informative, but did not seem really germane to his project. They added to the impression that Green was over analyzing and charting his theorists.

Chapter IV, "Functional Merits of Two Categories of Aesthetic Description", consists of a series of analyses of a single painting, "I and the Village" by Chagall. Green began by quoting descriptions of this painting from writings by Lionello Venturi, Albert Elsen, John Canaday, and H. W. Janson. Alongside each quotation he listed the terms used by Kaelin and Beardsley to identify each specific type. In most instances both Kaelin's and Beardsley's terms were applicable. As a rule, Beardsley's interpretation was equated with Kaelin's depth-objects, depth ideas, or depth symbols. His Regional Qualities were equated with Kaelin's surface category, and his Human Regional Qualities with Kaelin's Feeling category.

Green then provided a series of aesthetic descriptions of Chagall's "I and the Village" written and diagramed by himself. First there are four different critiques using Beardsley's categories (Diagrams A1 - A5), and one critique using Kaelin's categories (Criticism B). Although an intellectual feat, and his results were approved by his advisors, it would have been reassuring if Green had asked Kaelin and Beardsley to read his application of their theories for their own endorsement.

In Chapter V, "Development of Unit of Instruction", Green finally gets to the proposed curriculum unit. It was designed for "general college students enrolled in humanities, art appreciation, art survey or introduction to art courses" (p. 120). He made general suggestions for making filmstrips, using dual slide projection techniques with face in - fade out overlays of aesthetic diagrams. He suggested, too, that it could be adapted to public school instruction.

Briefly, the instructional unit consists of four lessons. Three lessons consist of showing, discussing, and analyzing the same five slide projections, works by Albright, Ingres, Vasarely, A Marlboro Advertisement, and a slide showing a blighted urban scene. In lesson one, students discussed them in terms of objective and depth features. In lesson two they are re-discussed for Beardsley's categories of parts, relations between parts, and regional qualities. In lesson three they are again re-discussed in terms of Kaelin's objects, ideas, and images. Lesson four consists of a different set of five slides, to which the students discuss and write critiques using both Kaelin's and Beardsley's sets of categories.

Methodology. Green's methods need little description. He gathered materials, read them, consulted with his advisors and others, analyzed the literature and put the two different theories side by side. From this he developed a curriculum unit which remained untested. In his limitations of study, he recommends that "an empirical evaluation must be made on the basis of the unit's observed ability to achieve those goals for which it was designed with a designated population of students" (p. 31). Unfortunately this was not done prior to the acceptance of his dissertation. He might have found a wider range of student responses to the slides used than those which he predicts and which makes his proposed study units overly simple.

Results and discussion. After such a considerable amount of analyzing, comparing, charting, diagramming, and justifying the use of Kaelin's and Beardsley's categories for a curriculum unit, Green produced a rather simple unimaginative instructional unit which could be used, and perhaps has been used, for some of the other aesthetic theorists and their terminology. The results do not warrant so much intellectual labor. Green could, in my mind, have spent his time in the classroom (either college level or high school) testing out his unit and refining it. He might have found that the student's responses would not be in the same terms as he has expected them to be in his lesson plans, even though he chose the examples to elicit certain responses.

Reviewer's commentary. Most of my commentary has been woven into the text of this review. This seemed justified because we are dealing with a philosophical rather than empirical study. The proposed curriculum unit is certainly worth using, and, with modifications and a vocabulary written on the chalk board, adaptable for public schools. Art teachers in Florida, using the state Art Objectives,⁴ Pretest/Posttest guidelines might find it very useful, since it already employs Kaelin's categories.

It was at times a difficult dissertation to grasp, because of the frequency of qualifying infinitives within single sentences. I found myself wondering, "Now what does he really mean by that?", and then mentally editing the sentence to get its meaning. There must be a college syndrome or "dissertation syntax" used by doctoral candidates to make their dissertations less readable, boggle the mind with running infinitives and qualifications, and seem more erudite. My own advisors suggested I read *The Elements of Style* by William Strunk, Jr. and E. B. White.⁵ Although readability may still be my problem, I appreciated their concern, and think, after reading other dissertations from time to time, that advisors to doctoral candidates in arts education should be concerned about verbal style and clarity of language -- especially if they are dealing with Linguistic theories of aesthetics.

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REVIEWER

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AN EXPERIMENTAL STUDY OF THE EFFECTS OF SELECTED TELEVISION VIEWING AND PREVIOUS ART EXPERIENCE ON AESTHETIC JUDGMENT

Laura Jean Magee, Ed.D.
Arizona State University, 1973

ABSTRACT

The purposes of this study were: (1) to determine whether viewing a selected series of aesthetic television programs chosen from commercial and public broadcasts would affect the aesthetic judgment of college students, (2) to determine whether color viewing of these selected programs would evidence any difference on aesthetic judgment from black and white viewing of the same programs, and (3) to determine whether previous art experience would influence aesthetic judgment as measured by the Taylor-Helmstadter Pair Comparison Test.

The design for this study was a 2 x 2 factorial design. The reason for choosing a factorial design was that the evaluation permitted single effects as well as combined effects of two or more variables used simultaneously.

Eight distinct television formats were selected for viewing: talk show, quiz show, children's program, documentary, sports, variety, news and drama. A panel of five judges rated one aesthetic and one anaesthetic program representative of each format. The judge's selection was based on the TV-ARS, the Television Aesthetic Rating Scale, designed by the investigator for the purpose of this study.

Subjects were randomly selected and randomly assigned to experimental and control groups. Each of the four experimental groups viewed one of the following: color aesthetic programs, black and white aesthetic programs, color anaesthetic programs, or black and white anaesthetic programs. The viewing schedule lasted for a three week period. At the end of the viewing, the Taylor-Helmstadter Pair Comparison Test was administered to all the experimental groups and the control group.

A three-way analysis of variance and a one-way analysis of variance were used to determine the relationship between the experimental variables and the criterion variable.

Based on the results of the statistical analysis there were four conclusions which were drawn from this study: (1) Viewing television enriches the visual experiences of college students, whether the programs are aesthetic or anaesthetic; (2) Viewing television in color is more beneficial to the aesthetic judgmental abilities of college students than viewing television in black and white; (3) Previous art experience which occurred between eighth grade and the time this study was conducted were responsible for higher aesthetic judgmental abilities in college students; (4) Television can be used as a vehicle to develop aesthetic judgmental abilities most positively when the programs are both aesthetic and in color.

REVIEW

Alice Schwartz
The Pennsylvania State University

Statement of the problem. The title of this experimental study clearly stated the problem. L. J. Magee attempted to determine if the viewing of selected television programs had an effect on the aesthetic judgment of a selected group of college students. In addition, she looked at black and white versus color television viewing, as well as the effect of previous art training on the aesthetic judgment of these students as measured by the Taylor-Helmstadter Pair Comparison Test.

Granted that if the aesthetic judgment of young adults in a contemporary culture is influenced by television viewing, a technique for assessing the effects of T.V. viewing experiences should be valuable information to those involved in educational television production, as well as educators and others concerned with affecting general aesthetic discrimination and particularly, critical analysis of television programming. Ms. Magee attempted to make a case for studying aesthetic phenomena as seen on television as an area relevant to the education of youth today. June K. McFee¹ is cited in her suggestion that until art educators analyze the art forms being used on television they cannot help students evaluate it (television) critically. Unfortunately, the study was limited to looking for an effect of television viewing. It was not concerned with the intricacies of how or why aesthetic judgment was influenced by television.

Related research. To support a rationale for the development of television aesthetic rating scale, Magee refers to the writings of Kaelin² and Kepes³ on visual phenomena. She has drawn from Kaelin's structure of the range

of visibility in paintings: a series of three emergent strands of experience: (a) the sensuous surface, the elements of design such as color, line, shape, etc. (b) the represented objects, recognizable forms, and (c) ideas, which emerge because of the pattern of relations between represented objects. She drew, also, from Kepes' organizational system for viewing the visual world: (a) plastic organization, living organism with laws of growth and structure, (b) visual representation, an optical correspondence of an image, and (c) dynamic iconography, visual sensations inter-woven with memory overlays.

The organizational structure which Magee developed for the aesthetic analysis of television based on Kepes and Kaelin was one of the most interesting and valuable contributions of the study. However, the scale was used only by the judges in the study to categorize selected television programs as aesthetic or anaesthetic. There was no attempt to use it to look at the aesthetic discriminatory processes of the students participating in the study. The scale builds its description of television elements from Zettl⁴ and Bretz,⁵ well-known figures in educational television literature. Magee's attempt to define terms used in television aesthetic analysis was a noble one and it was unfortunate that she did not proceed further in this area. The researcher discussed the writings of those concerned with television as an art form as a means of teaching art appreciation. She lightly touched on the research and literature dealing with visual literacy. There was no attempt to draw from the wealth of related research on film and film education.

Research objectives. The research objectives are clearly stated: to examine and evaluate the effects of black and white and color viewing of selected television programs chosen from commercial and public broadcasts in relation to previous art experience of college students. The question was one of emphasis. There is a feeling that, perhaps due to the experimental nature of the research, the focus turns from scrutiny of the influence of television on aesthetics judgments to a clinical look at the relationship among television viewing, art training and aesthetic judgment, as determined by the Taylor-Helmstadter Pair Test. There is a question raised as to the selection of this particular test as being the most appropriate instrument for measuring aesthetic judgment as well as to the test - retest reliability as measured for this study. The art experiences dimension of the study would seem to have been an added category, one in which the information provided "muddied the waters" rather than helped to clarify the focus of the study, namely the effect of television viewing on aesthetic judgment.

Methodology. The design of the study was logical and the methodology carefully selected. Variables have been clearly defined. However, the sample used was highly restricted and the study needs to be replicated with other populations. The selection of television programs into the appropriate categories of aesthetic or anaesthetic was not validated by judges other than the group used for their selection. The weakness in the television aesthetic rating scales lies in the fact that it was designed by the investigator to rate the aesthetic quality of television programs regardless of their format, intent, or content. A television program is a complicated, generally fast paced, multi-faceted phenomena. The problem of designing a rating scale which discriminates sensitively, the aesthetic or anaesthetic qualities of a television production is no small task. Obviously, there are refinements which could have been made.

In reporting the results of the study, Magee rejects the first null hypothesis, that there is no significant difference between the aesthetic judgment of college students even where the results of the analysis indicate there was no significant difference at the .05 level between the two experimental groups. The null hypothesis should have been accepted by statistical procedures. In her discussion, the researcher concluded that viewing television enriches the visual experiences of college students, whether the programs were aesthetic or anaesthetic, that viewing television in color was more beneficial than viewing in black and white, that previous art experience had a positive effect on aesthetic judgmental abilities and that television can be used as a vehicle to develop judgmental abilities most positively when the programs are both aesthetic and in color.

Commentary. The study, and the questions it presented will prove to be interesting to persons involved in television research, but one would wish that there had been a more indepth investigation of the causal factors for the aesthetic judgments as they related to television viewing. The experimental data which were collected, analyzed and interpreted for the study would seem to have value other than the specific questions answered. The system for categorization of television programs and of aesthetic counters appropriate for viewing experiences are of special interest to educators in the field of communication and art education.

FOOTNOTES

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REVIEWER

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MODERN THEORETICAL FOUNDATIONS OF APPRECIATION AND CREATION IN ART EDUCATION TEXTBOOKS -- 1960 - 1970

Sheila Anne Holman Clarke, Ph.D.
The University of Wisconsin, 1973

ABSTRACT

The Problem

The problem of the study was the analysis of the theoretical rationale of art education textbooks in terms of the modern theories of appreciation and creation in the visual arts.

There was some indication by writers (for example, Thomas Munro) that the textbooks are often theoretically deficient. The assumptions of the study were that art teachers are required to decide their own aims and objectives for teaching appreciation and creation in the visual arts from among many possible alternatives. Textbooks represent one source of information; they should reflect not only various alternatives, but should provide the theoretical rationale upon which ideas of appreciation and creation in the visual arts are based. Such understanding is necessary if art teachers are to continue their development in depth instead of being subject to the momentary whim or fad. An analysis of the theoretical foundation of the texts was therefore desirable.

The texts for art teachers of the preadolescent and young adolescent developmental level were selected for the study. The purposes of the study were: (a) to identify the principal modern theories of appreciation and creation of art, (b) to examine the actual writings of the theorists, (c) to determine if the authors of the texts were referring to the essential messages of the theories, and (d) to examine whether the authors of the texts develop a theory to explain a point they wish to make about art, or to suggest implications for practice.

Procedure

The method used to examine the texts was content analysis. A review of the texts was also made which enabled the investigator to explore further questions by supplementing the data derived from the content analysis. In the content analysis the theorists' writings about the appreciation and creation of art was defined and used as the standard or criterion measure for the analysis of the theoretical statements in the texts.

The theoretical statements derived from the content analysis and the reviews of the texts, provided the data used in an attempt to answer the questions raised in the study.

Conclusions from the Findings

Within the limitations of the research techniques and procedures which were used, and the selected texts which were analyzed, the following conclusions appear to be justified from the findings:

With respect to the theoretical foundations of the visual arts textbooks for the teacher of the young adolescent, 1960 - 1970:

1. *The authors refer most frequently to John Dewey and related sociological theories, followed next by the expression and communication theories and then the formalistic theories.*
2. *There is a noticeable lack of references to modern and contemporary art theory in the theoretical foundations of the textbooks.*
3. *Authors of the texts do refer to the essential messages of the theories which they employ, as well as interpreting and presenting those theories in a relatively unbiased manner.*
4. *While greater attention is given to the theoretical foundations of art appreciation than to the creation of art, considerably more attention is devoted to practical suggestions for creative than to appreciative skills.*
5. *The value of art is stated as providing benefits for (a) the individual in that it assists growth, and (b) for society in that it provides a means of communication.*
6. *There are very few statements about art criticism or the evaluation of art in the majority of the texts.*
7. *Texts tend to be oriented primarily either to art and aesthetic or to psychological theoretical foundations.*
8. *Authors of the texts do not present alternative theoretical points of view about the appreciation and creation of art.*

REVIEW

Al Hurwitz
Newton Public Schools

The analysis of art education textbook content is a relatively unexplored area of research. Asch¹ has examined texts for consistency of treatment in two areas (originality and teaching strategies). Now Sheila Clarke has studied the treatment of theory in texts in art education in relation to major contemporary theories of appreciation and creation in the visual arts. Clarke felt that an analysis of the theoretical basis of the most significant literature was warranted, since textbooks play a major role in the preparation of art teachers. She began with a justification for theory and defended the need for it by stating a thorough definition of the word. The work of aestheticians (Osborne), art educators (Eisner, Ecker) and psychologists (Harris, Marx), and others were enlisted in the task of defining and justifying the need to establish sound rationale as a precondition for developing a view of art education from which succeeding practice can evolve. Theory precedes practice - which, in turn, may be viewed as a behavioral manifestation of a conceptual model.

Clarke justified the need for the study by noting criticisms of Arnheim, Efland, Hobbs, and Munro, intimating that a more critical treatment was being demanded by figures from within art education. All of the above writers felt that, in general, the literature of art education is either deficient in theory or uneven - particularly in its treatment of the teaching of appreciation.

The study was selective in its choice of texts, and focused upon the middle schools, grades 6 to 9 level. This level was selected because the need for theory at this age is greater than that for younger children, where a far greater amount of literature exists. The author also felt that since an art course during preadolescence may be a terminal experience for many, art experience occupies a particularly important position at this point of the student's education. In analyzing key texts, the author hoped to:

- a. Identify major themes of appreciation and creation;
- b. Study the work of selected pioneer theorists in the field;
- c. Decide if the ideas of key theorists are used consistently or selectively to the point of distortions;
- d. Determine the manner in which textbook authors utilize theory.

The terms art appreciation and creation were also discussed and set into the context of the history of art education in this country. Sir Herbert Read and historian Erwin Panofsky were also enlisted as supporters and expicators of the two terms.

The author, in pursuing her decision to concentrate on the art of preadolescence, continued to develop ideas stated earlier. In discussing this problem there was a clear implication that psychological as well as theoretical conditions should be dealt with. In view of the attention given to a description of the mental and physiological conditions of preadolescents, greater attention could have been paid to the contribution of psychologists in creating theory for the teaching of appreciation and creation.

In the second chapter, Clarke classified the art theories upon which her study was based. The categories were as follows:

- a) Sociological - John Dewey
- b) Expression and Communication - Benedetto Croce and R. G. Collingwood
- c) Formalism - Clive Bell
- d) Symbolic Imitation - Susanne Langer
- e) Analytical Philosophy - Morris Weitz

While there were, obviously, a far greater number of significant theorists of the last hundred years, the author felt that most of the important contributions and ideas which may not be systematically developed into an organized body of theory, could be incorporated into the classification system described above. Clarke added to her major categories of inquiry the psychological theories of Sigmund Freud and Rudolph Arnheim. There was also a final category drawn from supporting disciplines (p. 86) such as art history, anthropology, etc. At this point a lively debate could ensue regarding the author's priorities; indeed a case could be made from cybernetics, systems, non-art, or any number of ideas which lie at the root of contemporary professional practice. One accepts the writer's categories, however, as they do represent a consensus among most influential art educators.

After justifying her classification of ideas as organizing centers for analysis, Clarke examined in depth each writer by assembling both direct quotations and formulated or interpretive statements which encapsulate their thinking. The formulated statement summarizes a major argument: the quotation records (selectively) the position of the theorist.

Clarke appeared less comfortable in dealing with Weitz than the others and one has the impression that she had a tiger by the tail, having selected a figure whose open conception of art could be self-annihilating. If the parameters of art to Weitz are undefinable, so is color to an artist who may ask himself at what point does black become grey; grey become white, etc.? Weitz has not really painted himself into a corner; he has merely mentioned the unmentionable and it was to Clarke's credit that she has accepted the challenge as worthy of major consideration. She was correct in taking Weitz to task for not informing us where the limits of art are . . . there must be some things that are not art. Certainly there must be some non-negotiable set of circumstances which set visual art apart from other creative endeavors. During this section, Clarke, perhaps unwittingly, bestowed a kind of judgment upon the importance of her theories (three times as much space was devoted to psychological theory than to analytical philosophy), but this may be accounted for by the impressive body of literature that was covered in discussing Freud, Jung, Arnheim, Ehrenzweig, etc. This section concluded with a two page chart which attempts to relate the seven theorists in terms of their explanations of art, value of art, standards for criticism and implications for practice. The idea of a more concise, graphically displayed summary was good; one only regrets the brevity and occasional oversimplification that marred the final impression.

Chapter 3 dealt with the design of the study. It examined the process of content analysis and discussed the texts selected. The problem of sub-categories which fall within the domain of the eight basic theory headings is introduced and tabulation methods explained. Once assembled, the data indicated the theories used in the texts -- either by direct quotation or inference, the existence of bias, the treatment of standards for evaluation and criticism as well as implications for teaching.

A list of criteria was established, a group of ten texts² was selected from a survey of 30 art education books published between 1960 - 1970. Criteria was also described to serve as a guide for the detection of theoretical statements and a transcription method created for the recording of comments. Once the statements were noted, it was necessary to determine their origin and to then place them under a series of appropriate headings. Certain

problems of judgment inevitably arose: the difficulty of locating the origins of the statements, the overlapping of theories, the problem of "reading between the lines", etc. In order to sharpen the focus of the analysts, 7 units of analysis were established, all of which were subsumed beneath two major headings: direct quotes or references, and statements derived from theories.

Chapter 4 analyzed the data and supplied answers to the questions mentioned previously (theories used, manner in which used, degree of bias, evaluation, and implications for the classroom). Each issue was discussed in depth, and concludes with its own summary statements. Since space does not permit a recapitulation of all findings. A sampling of the data which the content analysis revealed, will be noted:

- a) John Dewey is still most quoted and referred to by the majority of the authors.
- b) Implication exceeds quotation -- (The influence of Croce and Bell is considerably greater than direct reference would lead one to believe; indeed Weitz and Freud are mentioned so seldom one wonders whether more representative figures might not have been selected to reflect their points of view.)
- c) Lowenfeld and Read are far from moribund; indeed they head the list of Category 8 ("Other Major Theorists") in direct reference (Example of range: Lowenfeld scores 19 mentions in 9 texts to Matisse's 3 quotes in as many books). Lest the reader be confused, it should be noted that Lowenfeld played two roles; as author of a selected text and as a source of theory statements.)
- d) Few texts (three in all) deal with concepts of contemporary art.
- e) The focus of attention for research on the art of children is still on early childhood rather than upper elementary or early adolescence.
- f) Most writers are consistent in suggesting theory-to-practice relationships.

Chapter 5 summarized and made recommendations based upon the implications. Clarke noted the dearth of alternative views among writers of texts in the rush to build their own theoretical position and decrees the lack of attention to current professional art practice. She also recommended greater attention be paid to the teaching of art appreciation and noted that most references to psychological theory lacks currency.

Reviewer's commentary. It may be stated that art teachers in general are unsophisticated as regards theory; that the press of immediate professional problems forces them to think in terms of practice at the expense of theory. When teachers do consider theory, they are apt to study it from the adaptors of theorists rather than from primary sources. Thus, Feldman is likely to be better known than Bell; Eisner rather than Weitz or Ecker rather than Langer.

There are also succeeding rungs of interpreters -- which may be further removed from the Croce's and the Dewey's who popularize primary principles into manageable, more comprehensible classroom application. Clarke's study reminds us that even experienced art educators must periodically review the sources of their beliefs.

Clarke's thesis, like most dissertations, was a patient examination of a diffused subject, but unlike most dissertations, it was both readable and useful to a wider audience than one might suppose. It can be recommended particularly to anyone preparing for a doctoral qualifying examination. The digests of the theorists she has selected were particularly worth reviewing. However, there were inevitable lapses. In the reviewer's opinion, Clarke's use of the word "imitation" was insufficiently dealt with in the review of Langer's work. Since neither Langer nor Nelson Goodman used "imitation" in its conventional sense, the word could have been granted greater discussion. But this is the kind of nit picking which can be endemic to reviewers as well as scholars.

The recommendations of the study were implicit in its findings. Yet one is tempted to go beyond the limitations of the paper to speculate on related issues -- that is, problems which lie apart from theory of creativity and appreciation. Clarke has dealt with the creation and appreciation of art. But is it possible to approach the operational dimensions of art education -- curriculum planning, pedagogy, or evaluation within the framework of Clarke's investigation?

Clarke's study has certain limitations embedded in the very rules she has set for herself. The problem of art appreciation, to cite an example, was not fully dealt with because of the limitation of the study. While her conclusions showed that the majority of texts paid little attention to evaluation of art works, (less than five statements) something nearer the truth may lie in the work of people who do not write texts but who possibly exert greater influence among teachers. In the area of art judgment, which can also be stated as appreciation, Harry Broudy, Brent Wilson, David Ecker and Ralph Smith have written extensively on the subject, while the work of relatively unpublished writers such as Betty Acuff and Barry Moore exist only in the form of dissertation or position papers. Perhaps someone who has Sheila Clarke's skill and persistence will someday examine the use of theory in the steadily expanding realm of the non-text.

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REVIEWER

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DEVELOPING VISUAL-ART LEARNINGS AT THE SIXTH-GRADE LEVEL USING A SERIES OF SEQUENTIAL ART TEXTS

Edwin Leon Smith, Ed.D.
University of Kansas, 1972

ABSTRACT

Statement of the Problem

Several methods of providing visual-art learnings in a meaningful and valuable manner for children may be used. The art curriculum may be built around the art media, the media processes and the art product, or the structured sequencing of design concepts. This study investigated the effectiveness of a series of art texts that deal with a structured sequencing of design concepts used in sixth-grade classes and compared classes that used the texts with classes that used the traditional method of art instruction. The traditional method of instruction was defined as that which emphasizes art as a means of self-expression through the use of various art media.

Procedure

This study was divided into two parts, which have been referred to as Research Design Set I and Research Design Set II.

In Research Design Set I, 121 sixth-grade students were involved in the study. Two elementary schools from two socioeconomic levels were randomly selected, and each school provided one sixth-grade experimental group and one sixth-grade control group. The treatment in the experimental groups was the use of a series of sequential art texts, Learning to See by Rowland, as the method of instruction. The control groups were taught art by the traditional method.

The treatment in the experimental groups continued for 20 weeks during a school year. Students read, discussed, and did the assignments suggested in the five sequential art texts.

The three tests administered to the experimental and control groups in Research Design Set I were (1) Smith's Visual Art Learnings Inventory, (2) Rowland's Visual Test, and (3) Design Concepts Used in the Art Product.

Research Design Set II involved an additional 120 subjects, who were randomly selected from two city-school districts. In School District I art was taught by the self-contained classroom teacher, and in School District II art was taught by the specialist. An even sample was randomly selected from approximately 240 students who were given the Smith's Visual Art Learnings Inventory.

An analysis of variance was used to test the nine "null" hypotheses.

Findings

The experimental groups scored significantly higher than the control groups on all three measures. Only on the first measure, the Smith's Visual Art Learnings Inventory, was there a significant difference between lower and upper socioeconomic level schools.

In Research Design Set II students taught art by the specialist scored significantly higher than students taught art by the self-contained classroom teacher.

Although the mean scores of the experimental groups were higher, it was not a significant difference over the scores of students taught art by the specialist.

Generally in this study, females scored higher than males in all groups.

Conclusions

(1) Art learnings at the elementary-school level can be enhanced by using a series of sequential art texts devoted to developing skills in seeing; (2) through the use of this specific series of sequential art texts, children's visual learning can be improved; (3) the quality of the students' art work can be improved by using this series of sequential art texts; and (4) the improvement of the students' art work and visual learnings can be made in both upper and lower socioeconomic level schools.

REVIEW

Guy Hubbard
Indiana University

Statement of the problem. A number of textbook series in art instruction have been published during the last century. They have typically been directed toward the non-specialist teacher in the elementary school, because it was felt that those teachers were not adequately prepared in art. While some texts have been successful as measured by their continued presence in schools, little or no evidence exists to indicate their effectiveness when compared with methods of art instruction that rely on the classroom teacher who does not have prepared materials. Mr. Smith chose to attack this important and emotionally charged problem in his dissertation. He had some difficulty with the statement of his problem, however. The general problem area is introduced in the first chapter (pp. 2 - 5) but the Statement of the Problem (p. 6) actually describes the action Mr. Smith took (or planned to take?) in response to the specific but as-yet unstated problem. The two kinds of statements are not the same. The specific problem to which Mr. Smith addressed himself pertains to the effectiveness of a published, structured, sequential art program when compared with the efforts of typical classroom teachers when left to their own devices. Chapter 1 includes most of the necessary components for the statement of the problem -- except for the statement itself.

This point in the review seems appropriate to interject a problem of quite a different kind -- one that reappears throughout the study. The statement: "The problem of this study investigated the effectiveness of . . ." (p. 6) makes no sense. A problem is unable to engage in anything at all; it is not alive. Students at the doctoral level should surely be guarded from the use of reification.

Chapter 1 terminated with a statement of Mr. Smith's specific intention in the form of nine hypotheses, where the results of using the text series, *Learning to See*, by Kurt Rowland are to be compared with non-textbook art instruction, designated as traditional. In addition to this comparison, Smith introduced additional comparisons between work executed by children of high and low socioeconomic levels, art by males and females, and the results of traditional teaching by non-art teachers and art teachers. Interestingly, he does not compare the results of instruction where both art teachers and non-art teachers use art textbooks.

The instruments for comparing the two methodologies consist of an unpublished visual test devised by Kurt Rowland, a test specially devised by Mr. Smith, entitled Smith's Visual Art Learning Inventory, and an art production task again devised by the author. The evaluation was performed by trained judges. The data resulting from these comparisons were subjected to a two-way analysis of variance.

Related research. Chapter 2 presents literature related to the topic. Mr. Smith gives an overview of the history of art texts through the 19th and 20th centuries and continues with selected references to content and curricular problems faced in the teaching of art. Much of this chapter was devoted to reviews of art textbook series published in this century. The reviews were varied in treatment. The series by Froelich and Snow, *Text Books of Art Education*, was presented in some detail over several pages, while others receive a scant half-page. Following these reviews was a discussion about research regarding the general effectiveness of textbooks in education. The chapter concludes with a section entitled, "Testing Instruments in Art." The relevance to the study of this last part was difficult to establish except for the author's observation that instruments specifically for measuring art knowledge and attitudes are lacking. More confusing yet, however, was the absence of any effort to synthesize the assembled data in the chapter to show clearly how it related to the problem at hand and to the proposed attack on that problem. No summary satisfies this conceptual need.

Methodology. Mr. Smith proceeds in Chapter III with the study itself. He selected the Rowland series of textbooks for the proposed comparisons. He offered no reasons why the Rowland series was selected; and yet there surely were reasons for that important decision. A reader deserves to know what those reasons were. Further, no reference appears in the textbook series or in this study -- except for a personal opinion (p. 47) -- to suggest that all of the books of this sequential series were equally suited to meet the needs of sixth-grade students. Nonetheless, that was the level chosen for the study. Another surprise was the realization that in Smith's view each of the Rowland texts accounted for less than seven hours of instruction, including all materials handling and instructional delivery time.

The subjects were selected from among 34 elementary schools in a single school district. The schools were classified high or low socio-economically as judged by the composition of their student bodies. The method used in arriving at this classification was not given. No mention was made either of the total numbers of schools existing in the high group and the low group.

We are told that one school was selected randomly from each group. Each school had two classes at each grade level. One sixth grade class in each school became a control group and the other became an experimental group. Whether this decision was fully justified was not explored. For example, heterogeneous or homogeneous class groupings could each have led to profoundly different effects on the results of the study.

The control groups in these two schools were taught by general classroom teachers who had no special background in art. Presumably they were the regular teachers of those classes. The experimental groups were taught by Mr. Smith using the Rowland series. There was no discussion regarding the possible impact on a group of children in being singled out for special attention. Likewise no mention was made of the possible effects of having a strange teacher in a room. In addition, communication between students in the groups occupying the same school cannot be ruled out, and, yet again no mention was made of this potential difficulty.

A further comparison was made between the responses of the first two control groups and a group of sixth graders from another school district. This new group of students was taught by special art teachers. No reasons were given for this comparison and the reader is left with some uncertainty about what was in Mr. Smith's mind when he made the comparison.

The study concluded with a statement of results, a summary and conclusions, and appendices. Out of a total of nine hypotheses, five indicated (at the .05 level of confidence) some reason to believe that art instruction by means of textbooks was superior to art instruction where the teacher employed a traditional (i.e. non-textbook) methodology.

Reviewer's commentary. Art textbook programs constitute one form of instructional methodology. Different textbook programs may be compared with each other in order to establish their relative effectiveness. Textbook programs can also be compared with non-textbook instruction. All of these comparisons, however, require that one condition be fulfilled above all others, namely, that the content to be evaluated must be held constant. Moreover, where a non-textbook methodology is being compared with what appears in a textbook, it must be as open to scrutiny as the instructional method present in the textbook. In this study the results of teaching from the Rowland series were compared with results achieved by teachers working in ways Smith describes as traditional. Nowhere in the study was the term traditional handled adequately. The only specific reference appears in Chapter 1 where it was defined simply as "a program that emphasizes art as a means of self-expression through the use of various media (p. 7)." Given this definition,

the methodology of the Rowland series was also traditional. The control group classroom teachers could be following the same or quite different instructional methods from each other, not to mention teaching quite different art content. Smith thus compares the effectiveness of a text series where the content and method are held constant with one or more methods where neither the content nor the method are held constant. Presumably these teachers were free to fill their 100 minutes a week with anything they wished as long as it could be called art. The second control group of art specialists were also free to teach in any way they chose and to include any selection of art content they desired during the twenty week period. Again the results can have little meaning.

Had Mr. Smith ignored these issues throughout the study he could have been accused of a lack of realization of the problems involved. However, in Chapter 2 he discussed the status of both content (pp. 17 - 20) and curricular methods (pp. 20 - 23) in art education and referred to some of the problems that exist. One would have imagined that the concerns he expressed there would have alerted him to the problems inherent in his own study.

If the content of art were as interconnected and as formally sequential as, for instance, mathematics, then the situation in this study might never have arisen. But no system presently exists that would ensure the content of art instruction to be so predictable. Moreover, Smith tacitly acknowledges this in the form adopted in the evaluation instruments.

Rowland's visual test and Smith's Visual Art Learnings Inventory correspond closely with the contents of the Rowland textbooks. Only in the assessment of Design Concepts -- the third instrument -- does the strong connection with the Rowland material diminish somewhat. It is entirely reasonable to evaluate student progress in a given program by submitting them to a test instrument based on the content of that program. It is correspondingly invalid to submit students to evaluation using instruments designed for a program that bears only by chance on what they have experienced in class. And yet that was precisely what occurred in this study -- a situation that gives little credibility to the results that are reported.

In conclusion, Mr. Smith should have been given more effective assistance in defining his problem. This was an important and worthwhile area for inquiry. Thoughtful criticism of his steps through to the resolution of this problem could have prevented the fallacy of trying to compare items that cannot be compared. In addition, the reader might then have encountered related literature on topics such as the differential maturation rates of boys and girls, the effects of social class differences on art instruction, and data on the transfer of learning. As it is, the study is riddled with unfortunate errors that raise more questions and concerns than are answered.

REVIEWER

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AN ELECTROENCEPHALOGRAPHIC COMPARISON OF LOWENFELD'S HAPTIC-VISUAL AND WITKIN'S FIELD- DEPENDENT-FIELD-INDEPENDENT PERCEPTUAL TYPES

Arnold Dean Howell, Ed.D.
Ball State University, 1972

ABSTRACT

Perception has been defined as an information-handling process and has long been recognized as a fundamental phenomenon of psychological functioning; recently, some educators have sought to develop approaches to the teaching-learning process based upon perceptual characteristics. Psychologists and art educators in particular have focused on characteristic ways individuals are inclined to perceive themselves and their environment, and have, as a result, identified "perceptual-types" -- sometimes referred to as "perceptual styles."

This study sought to compare Viktor Lowenfeld's Haptic-Visual theory of perceptual types with Herman Witkin's Field-Dependent, Field-Independent classifications, since previous research indicated apparent similarities. The major objective was to compare the two theories by administering five perceptual tasks to 34 college students who had been classified into perceptual types according to Lowenfeld's and Witkin's criteria. Thirty-four randomly selected, female, elementary education majors from Wright State University were administered a series of five perceptual tasks involving visual, auditory, tactile, and kinesthetic stimuli while an electroencephalograph (EEG) recorded their alpha wave responses emanating from the occipital lobe of the brain. Since alpha waves have consistently been found to be negatively associated with visual imagery, it was hypothesized that Lowenfeld's Haptic types, who theoretically function better through tactile and kinesthetic perception than through visual images, would produce a greater number of alpha waves during the specified time limit of each perceptual task, than the Visual type, who apparently relies upon his sense of vision as the dominant intermediary to his environment. It was further hypothesized that Witkin's Field-Dependent types would correspond to the Haptic types, and the Field-Independent types would correspond to the Visual types as measured by the EEG.

From these general hypotheses, 34 working hypotheses were generated and tested at the .05 level of confidence, using the following statistical methods: Multivariate Analysis of Variance: Chi Square Tests for Independence; t-tests for Dependent Samples and Pearson Product Moment Correlation Coefficients.

The results of data analysis gave rise to the following basic conclusions:

1. *Apparently, a relationship does exist between the perceptual types identified by Lowenfeld's and Witkin's criteria, but the exact nature of the relationship remains unclear. In contrast to this was the conclusion that, apparently, no discrete relationship exists between Alpha types on the EEG and the physiological types of Lowenfeld and Witkin.*
2. *The EEG did not discriminate "between" types although it did discriminate "within" perceptual types. It was generally concluded that apparently the Alpha types described in the literature are derived from physiological criteria that do not match the psychological criteria inherent in Haptic-Visual and Field-Dependent, Field-Independent perceptual types; the relationship implied in the literature concerning this type apparently does not exist.*

REVIEW

Max Rennels
Illinois State University

Statement of the problem. The explicit problem to be investigated in this study appeared not to be fully, nor even partially defined. It seems that the author's initial intent was to focus on a problem about "teachers of art who tend to ignore and/or misinterpret perceptual (and cognitive) differences among individuals (p. 8)." However, later in the study it becomes apparent that the problem was not "teachers who ignore" or "misinterpret perceptual differences," but rather the lack of a comprehensive physiological and psychological definition of perceptual differences. A plausible problem that was originally identified relates to the degree of ambiguity that exists between Lowenfeld's and Witkin's descriptions of specific polar perceptual modes. The author stated: "this study, therefore, was concerned with the problem of establishing a more

thorough understanding of perceptual types in view of the fact that the relationship between Lowenfeld's and Witkin's theories is so ambiguous and undefined (p. 8)." If that indeed was the problem to be investigated, it then remains unclear as to why the electroencephalograph was introduced as an additional and compounding variable. The author stated that a purpose for the study was "to link psychological constructs to physiological phenomena (p. 9)." There was, at best, a weak case made with little supportive argument for inserting the EEG variable into the problem statement. The justification for the EEG variable in the study was based upon those early and rather fragmented studies conducted by Drewes (1958) and Walters (1953). From these studies the author assumed that, "the Alpha rhythm in particular, negatively correlates with visual perception in some people (p. 9)." Presumably from this statement, with some people, alpha may correlate negatively, positively, or not at all with their visual perception. The studies cited previously (Drewes, 1958, and Walters, 1953) cast doubts upon the validity of the author's directional assumption by identifying several different alpha response types. The reported variations between Alpha types response to varied stimuli would seem to have been a worthy problem for research.

However, it was overlooked in favor of the more well-known perceptual modes and controversial connections between Lowenfeld's and Witkin's theories. Apparently, the EEG variable in the investigation was simply an added dimension to the study, and not an essential factor in the basic rationale underlying the research. The electroencephalograph is an instrument that has high interest and novelty appeal, but low research controls.

Many researchers have difficulty in dis-embedding the statement of problem from the purpose of the study. The author's treatment of the problem statement was as adequate as some, yet it lacks both precision and clarity. Far too much space was allocated for explaining the perceptual modes developed by Lowenfeld and Witkin. Little emphasis was placed upon the conflict that apparently exists in the electroencephalographic recordings. The amount of variance is the primary reason why the EEG has not been used extensively in behavioral studies.

Related research. The review of the models of perceptual behavior reported by Witkin and Lowenfeld was well written. Primary differences between the models were discussed and developed adequately. The research findings from the Flick (1962) study and the Rouse (1963) study do not seem to be particularly germane to the problem being investigated. However, both of

the above studies seem to have confused the original clarity of the differences between the two perceptual modes. The inferred existence of a possible relationship between Alpha recordings, Haptic/Visuels and Field-Dependence/Field-Independence was not supported nor developed. However, when the statement of problem is ambiguous it becomes understandably difficult to develop a body of evidence that is either supportive or contradictory. This, therefore, implies a question concerning the degree of relatedness among the studies comparing perceptual modes that were reviewed in the related research section. One would have hoped that the related research section would have both developed and justified the use of the electroencephalograph in the investigation. Some studies that appeared to be most directly related to the use of the EEG were mentioned only in such brevity as to be virtually cryptic. A cursory search for available related literature yielded several studies that would have seemed to have been relevant. These were, in part: Brown (1970), Drewes (1958), Eberlin and Yager (1968), Kamiya (1968), Kreitman and Shaw (1965), Oswald (1957), Peper and Mulholland (1970), Travis and Hall (1938), and Slater (1960). The author cites briefly the works by W. Grey Walter, which could have been amplified more fully in justifying the need for the study.

The Lowenfeld research published in *The American Journal of Psychology* was dated 1954, both in the body and in the reference section. This reviewer is aware only of the 1945 publication of those works as a primary source. It may be understandable to typographically reserve a date, but it should not have been done repeatedly.

In brief summary, the author presented a well-written review of both Lowenfeld's and Witkin's theoretical models. The relationship of those studies to the present study was well developed and justified. However, the review of the electroencephalograph literature does not seem to support the rationale for the study.

Research objectives. The statement of objectives claims that the study will "... examine the relationship . . . (p. 52)" between Lowenfeld's and Witkin's theoretical models of perception. That pre-supposes that a relationship does in fact exist between them. If that were believed to have been so, and could be supported, then the objective would logically have been to determine the degree of such a relationship. The statement of objectives further indicates an intent to "... explore the relationship of these psychological variables through physiological data . . . (p. 52)."'

Again, the stated objectives did not appear to coincide with the procedures used in the study. The statistical power that was employed was considerably more than needed for an exploratory study. The statement of objectives for the study were extensions of, and equally as vague as, the statement of the problem.

Methodology. The research procedure used in the study was the operational method most appropriate for an experimental study when the parameters are known and controllable. The intent of the study, as stated in the objectives, was to examine and explore relationships between variables. The author did acknowledge that, although descriptive in some respects, the investigation was not generating discreet data (p. 42). Therefore, the necessity or desirability for twenty (20) directional hypotheses plus eleven (11) null hypotheses must be questioned. The statistical over-kill was not justifiable with the numbers of uncontrolled independent variables in the study. The related research gives every indication that the parameters of the electromagnetic fields produced by the brain have not been fully defined. Therefore, this investigation apparently attempted to use one unknown in redefining more adequately two other unknowns. It is doubtful that without a clearly stated theoretical rationale, a reliable investigation could have been conducted.

The small number of subjects (34) involved could have been better justified had some procedure of random selection from a larger sample population been initiated. The college students used as subjects were those most easily and readily available for university research efforts. In deference to the study, it must be acknowledged that most often subjects from the university population are the *only* subjects available.

The statistical tests of null hypothesis 10 and 11 on pages 66 and 68 have probabilities reported as less than .05, .025, .01, .005, or .0005. The main reason for setting the level of significance (Alpha) for a study in advance of the analysis is to account for the amount of error (Type I or Type II). There is no need, therefore, to report significance in excess of the Alpha, other than as having exceeded Alpha. The critical range would generally suffice as an indication as to how much the probability figures exceeded the studies preset levels for significance.

Results and discussions. The findings in the study are directly proportional to the amount of ambiguity in the statement of problem, and the statement of objectives. The 31 hypotheses that were tested statistically for significance by multivariate analysis of variance, t-tests, correlation coefficients and chi-square techniques were just overpowering for this reviewer; particularly since the parameters of the EEG were as loosely defined as the parameters of the

two perceptual models being used in the investigation. Had the investigator attempted to define and classify the amount of EEG produced or sustained by the subjects during the tasks, more definitive findings may have been produced. The range of Alpha is reported to be from 8 to 13 hertz with varying degrees of amplitude. Therefore, the electroencephalograph could have measured Alpha with 13 hertz only or any other specific cycle. In addition, the problem as to which side of the cerebral hemispheres was producing the most or least amount of Alpha was never anticipated. This would have been a simple operation for the electroencephalograph and would have contributed immeasurably to the study's findings. One obvious procedure would have been to have trained the subjects to attain and sustain an Alpha state. The degree of deviation could then have been accounted for in relation to tests of perceptual abilities.

The investigation found no relationship between Alpha being blocked during various tasks and the subjects' perceptual mode, identified as either Haptic/Visual, indefinite, or Field-Dependent/Field-Independent. The findings, though not unexpected, cast further doubt upon the two theoretical perceptual modes as defensible models of behavior.

Reviewer's comments. The rapid increase in the use of the electroencephalograph for educational research during the last four years has been phenomenal. Though the electroencephalograph was originally perceived to be a neurological diagnostic instrument for medical purposes, it is now being found to have some definite benefits for educational research as well. There is a pressing need for research in this area, if enough caution will be exercised to balance the ease with which one can become overzealous with a new and novel instrument. The author should be encouraged to pursue a systematic definition of the electroencephalographic parameters. Had that been the basis for this study, there would have been less confusion in focus of effort and the entire study may not have "bogged down" in the mire of perceptual models that shall undoubtedly remain forever in that fringe of theoretical mysticism. Some additional care should have been taken to insure the correct spelling of words, that the table of contents match the body, that correct dates were on all references and that the analysis of data was appropriate. A special commendation should be noted for the excellent recommendations section.

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REVIEWER

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UTILIZING COUNTERATTITUDINAL ROLE PLAYING AND INCONSISTENCY AS AN INSTRUCTIONAL STRATEGY IN ART CRITICISM

Gene Allen Mittler, Ph.D.
The Ohio State University, 1971

ABSTRACT

The central purpose of this study was to construct and test an instructional approach in art criticism designed to modify adverse student attitudes regarding an assortment of art slides representing diverse artistic styles. The objective was to measure changes in affective responses to these visual art forms where these responses were regarded as indicants of attitude. The context for the study was a unit in art criticism offered as an integral part of a course of instruction in art education for elementary education students at The Ohio State University.

Two experimental groups and a control group were employed in the study. Both experimental groups were exposed to identical content in art criticism which combined the stages of criticism with several theories of art. However, Experimental Group I was subjected to an instructional approach which employed the inconsistency generated by a counterattitudinal task as a means of encouraging students to attend more closely to course content. Students in this group were required to formulate and orally present favorable critiques of assigned works of art. These were works toward which these students previously expressed negative attitudes. Students in Experimental Group II were free to select the art works used in their presentations and were not required to formulate favorable judgments about these works. Since these students did not experience the inconsistency brought about by a counterattitudinal task they were not expected to attend as closely to course content when planning their presentations. Students in the control group did not experience either the instructional approach or the specified content in art criticism.

A pretest-posttest design was employed to measure the amount and direction of attitude change for each of the three groups involved. Student attitudes toward the art slides were recorded on a prepared form providing five possible response categories ranging from "Highly Valued" to "Not Valued."

The effectiveness of the instructional strategy was tested by means of an examination of (1) individual total scores and their differences from pretest to posttest; (2) group total and mean scores and their differences from test to test; and (3) data secured from a series of t-tests which focused primarily upon an examination of within group changes from test to test. The .05 level of significance was determined to be necessary in confirming or rejecting the hypotheses.

The analysis of test data indicated that:

1. *Experimental Group I did exhibit a significant change in attitude toward the experimental slides. Testing revealed that this group changed significantly in every response category in the predicted directions.*
2. *Experimental Group II also demonstrated a change in attitude although the amount of change was not as marked as that recorded by the first experimental group. The shifts in attitude for this group were in the predicted directions and achieved significance in the Not Valued category and approached significance in the remaining four categories.*
3. *The control group failed to exhibit a significant change in attitude toward the experimental slides during the interval from pretest to posttest.*

Several conclusions can be drawn from this study:

1. *It was found that statistically significant changes of attitude concerning a specific assortment of art works could be achieved as a result of combining the instructional strategy and the content in art criticism described in this study.*
2. *Considerable change in attitude could be achieved through the use of the specified content in art criticism alone, although the magnitude of this change did not reach the proportions achieved when this content was combined with the instructional approach.*
3. *Comparatively little change in attitude toward specific works of art appeared to be realized where teacher efforts were not directed toward this objective when selecting content in art and devising instructional strategies.*

REVIEW

Virginia M. Brouch
Florida State University

The position of this review is that this dissertation (1) is not to be considered as valid research; and, (2) is not presented in an acceptable research reporting format. While technical jargon abounds and research gyrations are evidenced, so much obvious contamination of methodology exists that no serious consideration should be given to any part of it other than that research could be conducted in regard to this topic: i.e., a research problem has been determined and the investigation somewhat justified. It still remains to be researched.

Statement of the problem. Although the introduction belabors the familiar hue and cry in regard to the qualitative state of art education in public and elementary schools, and leads into the need for the profession to better prepare classroom teachers for responsible performance of art teaching competencies, this study suggested no implications for either the strategy or content transfer of training from the college level to the elementary level. It must, at all times, therefore, be remembered clearly that the investigator's intent in this research was to find an effective way to expand college level teacher preparation programs to include the critic model he proposed. While it may well be hoped that the material presented was in some way "woven" into child development information for the subjects of the study, there was no indication that this was an aspect of the study, nor even a consideration.

There was no clear or convincing statement of the problem in chapter one. One must await the initial presentation of the "hypotheses" (pp. 67 - 68) to obtain a clear picture of the purposes of this study.

Several format shifts are definitely in order for both clarity and research acceptability. The research question presented on page 66 should appear in chapter one. Although it is a good question:

What happens to established attitudes about art when students are required to play a role in which they must publicly profess attitudes about art that do not correspond to ones they previously expressed?

It does need the companion question also asked in this study:

What happens to established attitudes about art when students are permitted to play a role in which they must publicly profess their choice of either congruent or incongruent attitudes about art?

The postulates and deductions (pp. 66 - 67) which follow the research question should also have appeared in chapter one.

Although hypothetico-deductive arguments occur, it is generally agreed upon that statistically tested hypotheses are required to be stated in the null form.¹ At no point in this research were the hypotheses so stated. What was presented were two "general, empirical, problem or substantive"² hypotheses (pp. 67 - 68).

In chapter six, the researcher cited the substantive hypotheses as "Limitations of the Study" (p. 126) which again represents a divergence from commonly acceptable format.

That a section should have been provided for "Limitations" in chapter one of this study was evident in several facets of information needed as such introductory material by any reviewer of the work. Several relevant and obvious limitations are:

1. that the researcher personally conducted both experimental sessions in this study with no provision for control;
2. that experimental treatments were administered to intact classes;
3. that not even the treatments were randomly assigned to groups;
4. that the test validated during the pilot run and administered as a pretest was not the same as the posttest;
5. that "this study limits the theoretical construct of attitude to an affective component." (page 31, Chapter Two); and,
6. slides of 2-D works were used rather than reproductions or originals and no 3-D works were included.

The section of "Definitions of terms", while inclusive of other terms defined within the review of literature, should also have included the attitude change definitions of "congruent" and "inecongruent" (p. 32).

Related research. Chapter two (pp. 22 - 48) was used to present "Pertinent Concepts in Attitude Theory and Art Criticism" and reviewed the major contributions with regard to attitude, attitude change, the affective and cognitive components, overt behavioral tendencies, conditions and forms of modification and consistency theories with both logic and parsimony. Counterattitudinal role playing was clearly presented, authenticated and evaluated with special attention to the part it plays in the study.

Although contributions by Kaelin,³ Arnstine,⁴ Villemain⁵ and Tsugawa⁶ were available for review by the researcher, and might have enriched his discussion of aesthetics and art criticism, their positions have been neither expostulated nor refuted, an omission that presents a gap in this section which is otherwise well-treated by the investigator.

A lamentable oversight to chapter two was that the investigator did not make use of the contributions of Eisner⁷ regarding prior work done to devise and validate an attitude scale. Obvious questions remain: Did he not know the work existed? Did he evaluate it as not pertinent to his study? Could he possibly have overlooked the potential as a covariate?

Eisner's published findings and evaluation of his scales bridge the two major divisions of thought presented in chapter two. It seems incomprehensible that this work was not considered and treated by the investigator.

Chapter three was a twenty-page puzzle to research reporting. It consisted of several things which belong elsewhere and some things that didn't belong anywhere. The authentication of strategy and content selection would have appeared better as a division of chapter two (actual content belongs in the Appendix). The lengthy and unauthenticated presentation of assumptions regarding attitude development should either have been condensed into assumptions for chapter one revelations, reviewed as pertinent literature in still another division or a subdivision of chapter two, or deleted. The idiosyncratic presentation fails as research and borders frequently on editorializing.

Methodology. Chapter four was used to present information regarding the sample, the course, the experimental design, the instrument, the slide selection and the treatment.

Subjective, purposive sampling was evident here. This method is not commonly used for "administrative ease of data collection."⁸ Because inference is to be drawn with extreme care, the investigator's words of caution (p. 70) might better have appeared early in the study, set off by capitalization of all letters: ". . . conclusions drawn from this investigation will hold only for the particular groups involved." At no point in the study do we learn anything more than that the subjects were elementary education majors from the College of Education, Ohio State University. We do not know what year they are (Eisner⁹ describes an attitude phenomena relevant if they were seniors), what prior

experiences they have had, whether they were required or opted to take art education, nor why there conveniently happened to be twenty-five in each of the treatment groups and only twelve in the control. Although treatments were administered in the morning, no time was designated for the control meetings.

This reviewer wondered why a researcher careful enough to pilot a study did not devise a strategy to field test his experiment in a high school or with some other population within the university. Ample groups ought to have been available.

Contamination persisted in the selection of the modified experimental design in that more robust testing could have been made of the gains and differences between the two equal groups if E₂ had been used as control. The control group seems justified only if the instrument reliability was really in question, which it appears it was, despite the pilot run which revealed that test anxiety would be reduced if the test were given at the end of the second week of the term rather than on the first day. Although that finding was also open to considerable questions,¹⁰ presentation of that information is the only evidence that any form of pilot investigation had taken place. The discussion of instrumentation obscures and confuses far more than is clarified and this reviewer searched unsuccessfully for information as to whether the control group was posttested again on all eighty slides or only on the twenty slides which constituted the posttest for the treatment groups.

The treatments: "The unit in art criticism was woven into studio, lecture, and discussion segments of the program provided during the remaining eight weeks of the quarter." (p. 86)

According to Helmstadter:

The three classic ways of maintaining the desired control are:
(1) holding conditions constant; (2) using randomization; and
(3) making statistical adjustments.¹¹

None of these controls were in evidence in the investigator's methodology.

Tables 2 - 15 and the accompanying analysis of the data which were presented in chapter five were an exercise in futility, unjustified in the light of the contaminations in sampling, field work, investigator participation and instrumentation.

Results and discussion. While it is impossible to accept the inferences of this study as stated, several of the recommendations might readily be taken as salient items. There is a definite need to: (a) increase the sample size; (b) employ more stringent experimental controls; (c) conduct more thorough examination of methods of affecting congruent changes; (d) design, experiment and replicate at other age levels; and (e) ascertain the effects of this training when the pre-service teachers become in-service teachers.

While the results indicate that unfavorable attitudes can be modified, the evident contaminations restrict these results to an observation on the part of the investigator, not as verification revealed by the statistical examination of data.

Reviewer's commentary. Although this reviewer has harshly criticized the study presented for consideration, the criticism is of format and experimental conduct, not of the topic proposed. The problem was a worthy one, the discussion which justifies it was highly acceptable and a contribution has been made in the presentation of the literature. The researcher's insights into strategy and his structuring of content represent a further contribution. With concentrated effort on the development and refinement of his testing strategy, a contribution could be made in this much needed arena. By noting the need to examine the counterattitudinal role, he has further contributed. Had he either the experience or the guidance to more carefully design and field test his research, an even more significant contribution could have been achieved.

A point central to both this study and the profession at large involves the use of intact, college level, elementary service courses to begin testing theories which we hope will magically transfer to the classrooms of public schools. It would be of far greater service to the profession for this work to be field tested in the public schools.

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REVIEWER

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TEACHING STRATEGIES FOR AESTHETIC EDUCATION BASED ON AN ANALYSIS OF CLASSROOM DISCOURSE

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New York University, 1972

ABSTRACT

This dissertation describes the development and implementation of a conceptual tool for investigating the following problem: What strategies of teaching for aesthetic education can be identified through the description and assessment of selected verbal operations of teaching activity?

The theory that teaching involves learning has formed the conceptual basis for many studies of teaching behavior. Such traditional studies focused on the achievement of the learner, and measures of learning formed the criterion for testing alternative teaching methods. More recently, research on teaching has centered on the operational aspect of teaching activity. The purpose of this investigation was to apply this newer method in the scientific study of teaching to aesthetic education; to approach teaching apart from learning; and to focus on the verbal operations of teaching behavior and the strategies that teachers employ.

Verbatim transcriptions of tape recordings of twenty college classes constituted the basic data. Ten teachers were each observed twice while teaching classes in history and appreciation of art. These lessons were tape recorded and the tapes were transcribed and coded according to a system of categories developed for this purpose.

The literature of classroom interaction studies was surveyed, and the following studies were selected for analysis to determine if one of them might provide the analytical tool for this investigation: A Study of the Logic of Teaching by Smith and Meux; The Language of the Classroom by Bellack, et al.; "Verbal Operations in Classroom Instruction" by P. G. Smith; and A Study of the Strategies of Teaching by B. Smith, et al.

The classification systems described in these studies were judged inappropriate for this investigation. However, each contributed to the category system that evolved. In this manner, a conceptual framework was developed that related selected teaching strategies to a system of categories for describing teaching discourse. The category system was applied to twenty tapescripts and each transcribed lesson was subjected to content analysis. Six categories of discourse were analyzed: Informative, Relational, Managerial, Defining, Conceptual, and Rating. The Unclassified category was not analyzed.

Units of discourse called "segments" were identified according to their content objectives. Analysis of the segments in twenty tapescripts disclosed characteristic instructional moves called "operations." The descriptions and assessment of operations revealed reiterative and sequential patterns which were the basis for identifying teaching strategies. Thus, the systematic analysis of discourse led to the description of strategies that teachers employ when they talk about art.

By pooling the data from the twenty tapescripts it was determined that Informative teaching strategies occurred in nearly twice as many segments of discourse as the next most frequently employed classification. Relational strategies, second in order for use, accounted for almost twice as many segments of discourse as the next classification. Managerial, Conceptual, and Defining categories were third, fourth, and fifth in order of their use. Rating teaching strategies were employed least.

While individual tapescripts did not duplicate the cumulative results, Informative teaching strategies were dominant in nineteen of the twenty lessons. The overwhelming predominance of Informative segments of discourse in the recorded lessons raised questions about the type of teaching that occurs in the name of aesthetic education and whether that teaching effectively fulfills some of the general goals of aesthetic education as projected in the literature. One finding, however, does seem to be consistent with one of these general goals: teaching students to justify their aesthetic judgments. Justificatory operations dominated Relational segments, and twice as many segments in the tapescripts involved justification as were classified Rating.

REVIEW

Dan Reeves
Ball State University

Statement of the Problem. The concisely stated problem investigated in this dissertation was: "What strategies of teaching for aesthetic education can be identified through the description and assessment of selected verbal operations of teaching activity?" (p. 1) Next, the researcher listed two sub-problems: (1) What categories are appropriate for describing the verbal operations of teaching for aesthetic education? (2) What teaching strategies may be derived from the systematic classification of classroom verbal operations? (p. 2) The research paradigm aptly selected to study this problem was content analysis. Transcriptions from tape-recordings made during two observations each of ten instructors teaching classes in history and appreciation of art comprised the basic data of 20 transcriptions.

The problem and sub-problems were based on the assumption that teaching activity is independent from learning, and therefore can be researched apart from learning. To justify this position the investigator offered a logical analysis which in effect claimed that since teaching causes learning, one may study learning to examine the efficacy of teaching. Since this is only one alternative, another therefore can be that one can examine teaching without examining learning. For additional support for this assumption, citations have been professed from other sources (Smith and Meux, 1970; Bellack, 1966; P. Smith, 1966; Gage, 1963) that a reader of the study might suppose hold similar viewpoints since they were mentioned almost in passing without clarification or complete discussion. The exception is the reference to Gage which is quoted from the dissertation below:

Defining research on teaching as "... research in which at least one variable consists of a behavior or characteristic of teachers," Gage excludes the following types of studies from research on teaching: (a) characteristics of learners, (b) attainment of educational objectives, (c) the nature of learning objectives, and (d) the nature of curricula. According to this view, the investigation of teachers' behavior may proceed without a concomitant study of the learners achievements. (pp 6 - 7).

I suggest that the above citation contains implications not intended by Gage, and in fact do injustice to him. Gage (1963) states that variables such as *a* through *d* listed above which do not directly refer "... to behaviors or

characteristics of teachers are, of course, admissible and desirable in research on teaching. (Furthermore) . . . behaviors or characteristics of teachers must be involved, not that other kinds of variables may not be involved, in . . . research on teaching" (p. 97).

Although it is possible to examine and chart teaching behavior without the major intent being a study of the learner, research on teaching must be responsible to the teaching-learning situation and the data found therein. Such research, especially content analysis types, should account for interactive effects, *i.e.*, the cyclic effect of teacher action affecting student action affecting teacher action, etc. All of which leads not only to student achievement but also to teacher achievement, both accountable aspects of viable research on teaching. Albeit, good teaching and learning were not the issues the study questioned, but examining and charting verbal behaviors of teachers were the issue, and the dissertation ignores interaction.

The author wrote that Gage ". . . negates some recent interaction studies as based upon inappropriate paradigms" (p. 7). It should be pointed out that Gage faults inappropriate research designs, not interaction. This becomes abundantly clear when one considers the recent work of Gage and his students that involves interaction which was not reviewed as part of this study (See Belgard, Rosenshine and Gage, 1971; Hiller, Fisher and Kaess, 1969; Rosenshine, 1970). In closing this section, I ask the question: Was Socrates a good teacher, or was he a good teacher because he had a good student named Plato?

Related research. The related literature section was divided into two categories: ". . . sources used as materials of instruction in college courses . . . and literature devoted to concepts and strategies for improving the teaching of these courses" (p. 11). The absolute lack of any report of literature in the former category was obvious; whereas several pertinent reviews appeared in the latter. Mixed throughout the reviews was a bonus of two additional categories of literature to which no allusion was made. For want of titles, I shall call one *aesthetic-philosophy* and the other *literature related to teaching strategies yet unrelated to teaching art appreciation, art history or aesthetic education*.

The scant ten pages devoted to this topic did not satisfactorily define the limits of the literature and would have been more meaningful if the peripheral and directly related literature were described in terms of the research problem. Inter-connections of the material was left to the reader. The literature, which incidently was not elevated to a chapter devoted exclusively to it, concluded with "There has been considerable support for the inclusion of art in the college program" (p. 22). Beside the fact that only one source was cited as

"considerable support," this fact was not pertinent to the arguments put forth, and it was not relevant to the dissertation. In short, at the end of the first chapter, the reader is left with the nagging question of what does it mean?

Research objectives. There is no specific section confined to research objectives. Instead, chapter one stated the investigation was:

... to apply this newer method (examining teaching without concomitant learning) to teaching in aesthetic education; to approach teaching apart from learning; and to focus on the verbal operations of teaching behavior and the strategies teachers employ (p. 1).

Chapter two began with a similar statement, but went on to examine the systems for classifying verbal operations as developed by other researchers. The objective here was to judge each as appropriate or inappropriate as a tool for the dissertation study. Each system was rejected as inappropriate. "However, each contributed to the classification system that evolved" (p. 42).

Chapter three entitled, "An approach to the Problem of Classifying Transcribed Classroom Discourse," was the author's approach to content analysis, and the objective of the research one must assume. This approach utilized B. O. Smith (1967) as a general model and made additions and alterations to it. Smith was rejected in chapter two.

Finally, in chapter five we learned the objective from the sentence: "The preceding chapters have described the development and implementation of a conceptual tool for analyzing verbal teaching activity for aesthetic education" (p. 137).

Methodology. Information relative to the research methodology undertaken was found in chapters one, two and three. Chapter two informed us that 20 transcriptions made from tape recordings of 10 teachers who were recorded twice while teaching classes in history and appreciation of art became the source of data. Chapter one revealed that the teachers had at least three years experience in this field. Information in chapter two mentioned that the tapescripts were audited and where indicated revisions were made by an independent observer. Many questions remain unanswered or perhaps not considered: (a) Why were revisions necessary? (b) Did the revisions alter the results of the content analysis? (c) What college was used? (d) What kind of a course is history and appreciation of art at that particular college?

(e) Were history courses and appreciation courses examined, or were 10 courses of history and appreciation examined? (f) Why was the sample limited to 10 classes? (g) Why were there just two observations of the teachers? (h) When were the observations made, on the second day of the classes, fourth week, etc.? (i) When was the study conducted? (j) What textbooks were used, and how did they alter the teaching approach? (k) What other qualifications did the teachers possess? (l) Why were those particular teachers selected? (m) What are the characteristics of the population of students attending the school and/or the classes? The answers to each of these questions affects the validity of the study as well as the content analyzed. Without the answers or controls for these questions, internal and external validity of the investigation is seriously jeopardized, and conclusions derived are severely limited.

Chapter three discussed the procedure of data classification. It appears that the researcher determined from the transcriptions that 535 segments of discourse existed which was later classified into six categories. In an attempt to verify the accuracy of the procedure, four art education graduate students were selected and trained as judges to identify segments of discourse. Each judge marked three transcripts into segments. Next, the judges were grouped into two teams of two members each. The arbitration step followed where the teams "... reached agreement regarding the marking of segments in the transcripts" (p. 47). A coefficient of agreement was calculated for each transcript (after Smith, 1967). The formula was the number of identical judgments by both teams divided by the number of segments arrived at by the team with the largest number of markings. The three coefficients derived were greater than the minimum suggested by Smith.

All this procedure established was that teams of judges can agree somewhat on the number of segments on the three tapescripts when using the criteria established by the researcher. It does not mean that the judges agree with the researcher, that the criteria is valid, or that it is reliable. The technique of judge arbitration is questioned as to the logic of its use.

Under the heading, "Reliability of the Criteria for Classifying Segments of Discourse," another verification attempt was tried.

Four additional judges with credentials similar to the prior judges were trained to use criteria for classifying. The judges classified 28 segments previously selected and categorized by the researcher. Then, in teams of two, they arrived at team judgments. Coefficients of agreement (after Smith, 1967) were computed. Each was beyond the minimum required by Smith. Next, a comparison was made between the investigators category assignment of the 28 segments and the teams' combined assignment. Coefficients were calculated (after Smith), and again each surpassed the minimum. The segments and categories were then deemed reliable and satisfactory.

Again, arbitration is questioned, and reliability and validity are not established. All these procedures mean is that teams of judges can haggle over criteria and eventually arrive at some agreement. One wonders why only three transcripts were used and why only 28 segments (5% of the total) were used. Especially since all were available, and researchers realize that larger sample sizes provide more accurate estimates and that inclusion of an entire population eliminates the need for estimates which could be wrong due to chance factors alone. Since samples were used and statistics gathered, one wonders why tests of significance were not conducted. The various coefficients used are not established or widely used in research, neither is the procedure of team judgment described in the study. The use of these techniques adds another limitation to the study. For a complete discussion of appropriate non-parametric statistical procedures for data collection and analysis of this type see Cohen, 1960; Goodman and Kruskal, 1954; 1959; 1963; and Light, 1971.

Results and Discussion. The technique of content analysis revealed six categories of classroom discourse and various sub-categories which other researchers may find valuable. The categories are *relational*, *rating*, *conceptual*, *defining*, *informative* and *managerial*. The informative category was most frequently used followed by relational which was about half as frequent. Next was managerial, conceptual and defining. Least employed was rating. From this analysis and the analysis of the various sub-categories with the various patterns discovered, the study revealed a number of teaching strategies that have merit for future research.

The combined section on conclusions and recommendations generalized beyond the scope of the study with sweeping conclusions such as:

. . . predominance of Informative . . . discourse in the recorded lessons suggests that teachers may be more concerned with the listing of facts about works of art than they are with the investigation and articulation of aesthetic qualities. This might indicate that the general goal of aesthetic education is not being effectively met by teachers of history and appreciation of art (p. 140).

Other conclusions resulted in questions of the type: "Are certain classes of strategies more promising than others for developing aesthetic response?" (pp. 140 - 141). "Might some Managerial discourse be excluded from classroom operations?" (p. 142). It was also suggested that ". . . sequential patterns in *Conceptual* segments of discourse suggest that teaching might be more creative when dealing with the explication of concepts than with other objectives" (pp. 142 - 143).

The final chapter offered conclusions that were oftentimes spurious, sometimes doubtful, and othertimes thoughtful and valid. However, in light of the foregone discussion, all conclusions and findings are shadowed with question. The words of the dissertation's author should be heeded:

The extent to which individual teacher differences and nonverbal classroom activity, as well as the hazards of subjective judgment on the part of the researcher might have influenced this study are limitations which should be considered in connection with the summary and conclusions . . . (p. 137).

Reviewer's Commentary. As researchers we often do surprising things. Often we select a paradigm and devote our efforts establishing unbiased procedures of data collection to which we make inferences. By so doing, we become captives to the paradigm; prisoners to the assumptions underlying the research model. The result is, to use an old chi-square term, "goodness of fit." We try to fit the assumptions of the paradigm with data in the best possible way. This can be analogous to putting together a jigsaw puzzle without knowing that some of the pieces are from a different puzzle whose shapes happen to fit the one being solved. The resulting picture on the puzzle may appear incorrect. Even worse, the partial images on the incorrect pieces may fit convincingly thus revealing a misleading picture. Since so little is known about the underlying process of teaching, research centered on teaching is often imprisoned in the research paradigm selected, and the results become dictated by the means.

Frequently, this is the case with research of the type and methodology examined in this review. The first step of content analysis is to define the universe of content which will be subjected to scrutiny and then begin the process of limiting, establishing categories, and seeking units. The process used in this study neglected this step.

Instead, the researcher examined paradigms and categories established by other investigators as a basis for evolving the categories which were ultimately constructed. While this may be an alternative method, it does not contain the legitimacy and ostensive objectivity that defining the universe of content typically yields. The method employed in this study might be due to an artifice of dissertation research where studies characteristically must account and build upon what has transpired. Yet, as other reviews have previously stated in this journal, the study could have been enhanced immeasurably if more attention were given to organizational structure, transitions between concepts, and more frequent summaries. Nevertheless, the dissertation rendered certain heuristic concepts related to the teaching in the realm of aesthetics that at this point due to the nature of the evidence remain unproved or incapable of proof. The results of inquiries of this type may provide fertile ground for future empirical research. This conclusion by Tukey (1963) is useful; "Far better an appropriate answer to the right question, which is often vague, than an exact answer to the wrong question, which can always be made precise" (pp. 13 - 14).

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REVIEWER

DAN REEVES Address: Department of Art, Ball State University, Muncie, Indiana, 47306.

AN ANALYSIS OF SELECTED PERSONALITY TRAITS AS PREDICTORS OF SUCCESS IN SELF-INSTRUCTION IN ART AT THE COLLEGE LEVEL

Judith Ann Kula, Ed.D.
Indiana University, 1973

ABSTRACT

Statement of the Problem

Most colleges and universities have retained traditional means of predicting student success in college courses. College courses today, however, are not all of the traditional type. Individualized programs demand more student participation; self-motivation and self-direction. Finding better instrumentation to determine readiness for such individualized programs has become a problem. This study attempted to determine the relationship of personality traits to success in self-instruction in art (SIA).

Null hypotheses were based on the selection of the following factors as possible predictors of success in SIA: (1) prior art experience, (2) independent study experience, (3) individualized instruction experience, (4) self-instruction experience, (5) grade level in college, (6) career interests, (7) sex, (8) SAT scores, and (9) selected personality traits.

General hypotheses included: (1) There is no relationship among selected predictors of success in SIA. (2) There is no relationship between selected predictors of success in SIA and levels of success in SIA.

Fifty-five specific hypotheses were established based on the assumed predictors of success in SIA and the twenty-nine variables within the categories.

Source of Data

Subjects included students enrolled in a self-instruction in art course offered as an elective arts and sciences course at Indiana University during the Spring semester of 1972.

Instruments used in this study were the (1) Student Information Questionnaire, (2) Instructional Experience Questionnaire, (3) Scholastic Aptitude Test scores, (4) Sixteen Personality Factor Questionnaire, (5) Multiple Choice Tests, (6) Project Rating Scale, and (7) Gestalt Aesthetic Scale.

Methods and Procedures

Questionnaires were administered for data accumulation. SAT scores were obtained from the University Registrar. The Sixteen Personality Factor Questionnaire was administered to all subjects of the study. Multiple Choice Tests, quantitative and qualitative ratings occurred throughout the duration of the study.

All raw scores were converted to Z-scores. A multivariable regression analysis was conducted and hypotheses were accepted at the .05 level of significance. A factor analysis of the variables then followed. Hypotheses were accepted with factor loadings of .300 or more.

Major Findings and Conclusions

(1) Three predictive instruments resulted; one for each of the criterion measures used to determine success in self-instruction in art. (2) There was little commonality among the variables within each of the predictive instruments. (3) A cluster of variables including both traditional predictors and personality traits proved to be the best indicators of success on the three criterion measures. (4) The results of the factor analysis suggested multi-measurement of several of the factors.

In conclusion, it was found that although personality traits were significant indicators of success in self-instruction in art, they were most significant when clustered with more traditional predictors of success.

Implications for further study

(1) A comparison of the measures and the statistical methods used in this study with the populations of beginning non-self-instructional art courses could determine the use of the instruments for predicting success in general introductory art courses. (2) Investigation into the nature of various experiences to aesthetic performance and development of valid and reliable aesthetic scales would be of great value to the field of art. (3) Applicability of the prediction instruments found in this study to non-art related self-instructional courses necessitates a similar study with populations of non-art self-instructional classes.

REVIEW

Evan J. Kern
Kutztown State College

What is the point of it all? This is the question that constantly came to mind as this reviewer read the dissertation study entitled: *An Analysis of Selected Personality Traits as Predictors of Success in Self-Instruction in Art at the College Level* by Judith Ann Kula. Not that Ms. Kula's dissertation is poorly written nor that the research upon which she reports was poorly conducted, but, rather, that the problem, like so many encountered in doctoral research seemed so unlikely to contribute to the advancement of the profession regardless of what results may have been discovered.

The thesis of this study is that students with certain personality traits are more successful in courses of self-instruction than students lacking these traits. Utilizing a self-instruction course in art (J135) taught at Indiana University, Ms. Kula attempted to determine whether various personality traits as measured by the Sixteen Personality Factor Questionnaire (Cattell and Eber, 1962) were related to student success in this course. She suggested that "readiness for self-instruction can better be predicted on the basis of personality traits or . . . that a combination of certain personality traits plus certain intelligence, interest, or experience factors would be the best predictor of success in self-instruction." (p. 6)

As we might assume the results of the study confirmed that there is a relationship between a student's personality and his or her success in a course of self-instruction in art. For example, "The findings . . . indicated relationships between the personality traits of experimenting, venturesome, and happy-go-luckiness and the Multiple Choice Tests (one of three assessment instruments). One could conclude that the individual who was most successful on the Multiple Choice Tests possessed those particular personality factors." (p. 84)

However, personality traits did not prove to be major predictors of success in courses of self-instruction in art. In point of fact, "the principle predictor of success on each of the three measures (Multiple Choice Test, Project Rating Scale, and Gestalt Aesthetic Scale) was different. None of the principal predictors was a personality trait." (p. 86)

As far as this reviewer could ascertain, the study was carried out in good form with only occasional slips in methodology (failure to obtain all the needed data from the subjects during the data collecting period and, hence, having to try and

obtain it by mail at a later date) that one expects from beginning empiricists. The computer was used to good advantage. Null hypotheses were accepted or rejected, conclusions were drawn, and recommendations were made on the basis of the statistical evidence. Yet when all is said and done we are left with the feeling that not much was accomplished other than passing another hurdle in the route to the doctorate.

Examine again the thesis -- that students with certain personality traits will be more successful in courses of self-instruction in art than students lacking these traits. Suppose this thesis had been borne out by the study, what would this imply? Would we allow only those students with personality trait X to take the course? Would we weigh the grades of students taking the course according to their personality traits? Would we drop courses of self-instruction in art? In all likelihood, we probably would not make any changes at all. Thus, the best we can say for a study as this is that it merely confirms what we already know, namely, that student success is dependent on many variables of which personality is but one.

To be sure, some confirmation may be needed. It is even possible that this study may contribute to the psychologist's understanding of the learning process, but what does it contribute to the field of art education, and, equally important, how does it contribute to Ms. Kula's development as a professional art educator?

It seems to this reviewer that few doctoral studies in art education have potential for making substantial contributions to the field. Far too many are meaningless fun and games. As such they represent a tragic waste of human resources. After all, there is nothing that cannot be studied, but simply because something can be studied does not mean that it should be studied. Consequently, it would be prudent for the doctoral student, the doctoral advisor and the doctoral committee to look very closely at a proposed study to ascertain whether, in fact, it has potential for contributing to the field. Only in this way can a positive answer be given to the question of what is the point of it all.

REVIEWER

EVEN J. KERN *Address:* Dean, School of Art, Kutztown State College, Kutztown, Pennsylvania, 19530.

DIFFERENCES IN AESTHETIC SENSITIVITY THROUGH TEACHING SELECTED ELEMENTS OF DESIGN THROUGH PAINTING IN CONTRASTING GROUPS OF FIFTH GRADE STUDENTS

John Boyd Holland, Ph.D.
University of Minnesota, 1972

ABSTRACT

The need for this investigation arises from the critical problems of improving the aesthetic sensitivity of young children through the teaching of basic design principles in painting. In order to help children develop aesthetic sensitivity, the study of works of art should be matched by studio activities focused upon design principles in the various areas of art.

This study will seek primarily to compare the results of teaching selected design elements by means of painting to fifth grade children to see if their level of aesthetic sensitivity has been altered.

The differences between the pre and post tests will provide an area of investigation from which the following questions may be answered:

1. *Will the study of design through painting at the fifth grade level significantly affect the scores on the Child Test?*
2. *Will the study of design through painting significantly affect the scores on the Graves Test? .*
3. *Will the study of design through painting significantly alter the aesthetic design qualities of the art end product as rated by four art experts?*
4. *Will there be any significant difference on any of the tests in any of the following variables: a) sex, b) school*

Four classes in two elementary schools in Moorhead, Minnesota were used for the study: one rural and one urban, with students randomly assigned to control or experimental group. Students in control classes were involved in the usual media oriented elementary art curriculum, and the experimental classes studied selected design elements through painting. Because the author

of the study taught both experimental groups, while regular teachers taught the control groups, the possibility of the presence of teacher personality effect must be recognized when examining the findings. The possibility of the presence of the Hawthorne effect upon the total group must also be noted.

Two tests and an art end product evaluation scale were used to provide the data for this study, gathered on a pre and post treatment period basis. The tests were the Child Test of Aesthetic Sensitivity and the Graves Design Judgment Test. The art end product evaluation scale was developed by the author based upon studies by Rouse, Wold, and Burkhardt. The scale has seven items: color, line, texture, balance, originality, unity, and spontaneity. Pre and post student paintings were evaluated by four art experts on this scale.

Mean gain scores were examined rather than a comparison of pre and post scores as the author sought to deal with the possibilities for growth.

This study indicated several overall trends, as well as some significant findings.

The experimental treatment did result in significant mean gain when compared with the control group on the Child Test, the Graves Test, the three items (color, line, and spontaneity) on the evaluation scale of the art end product.

None of the test measures showed any significant differences in growth in aesthetic sensitivity between the sexes.

The two schools included in the research project appeared to have some differences in mean gain; however there was no significant difference in the findings. There was a tendency for the urban school as a whole on all test measures to show a higher gain growth than the rural school.

The findings of this study indicate a direction for future studies in aesthetic sensitivity for the young learner. This researcher found some evidence to support the notion that instruction in basic design concepts through painting can increase aesthetic sensitivity.

REVIEW

Stanley G. Wold
Colorado State University

Statement of the problem. Holland shares with many the belief that elementary school art programs that consist of isolated activities of making things are inadequate. However, he proposed that the learning that should occur is best achieved in conjunction with creative performance and production. Among people cited as supporting this view were Barkan and Chapman, and their statement probably summarized as well as any the underlying rationale of this study. "The most sensitive making of art cannot lead to rich comprehension if it is not accompanied by observation of works of art and reflective thought about them. Neither can observation and reflection alone call for the nuances of feeling nor develop the commitment that can result from personal involvement in making works of art" (p. 5 - 6).

Aesthetic education should lead to increased aesthetic awareness or aesthetic sensitivity. Aesthetic sensitivity is the term settled upon, and Holland defined it essentially in a negative sense. "It refers to the ways in which a person responds to a work of art. To lack aesthetic sensitivity is to be unable to discriminate between works of art" (p. 67).

To what are the children to be helped to become more aware? Holland's answer was to select design concepts. The elements singled out were texture, color, line, balance, unity, spontaneity (specifically, the way paint was applied in the painting activities of the study), and originality. In conformity with custom, these were referred to as "basic art principles," although the terms "elements" and "principles" have been used rather unspecifically.

Holland also introduced a comparison between the performances of children attending urban and rural schools. This is a topic of interest since, quite likely, children in rural schools have seldom been subjects in studies dealing with the teaching of art. He stated that, "... there is virtually nothing in print to support the thesis that rural children are less aesthetically aware than urban children" (p. 9).

The study dealt with three questions, in reference to art instruction for fifth grade children in elementary schools (pp. 8 - 9).

1. Does the teaching of selected design elements and principles by means of painting have a positive effect upon the student's aesthetic sensitivity?
2. Does the study of design have a positive effect on the student's painting?
3. Are there differences in rural and urban 5th grade children in regard to their aesthetic sensitivity?

The above are the questions as stated in the introductory chapter. In the reviewer's opinion, they are clearly stated questions of some interest, although perhaps not of great novelty. In the research design, the dimension of sex differences was included, also. Thus, the dimensions of the analysis were (1) experimental and control groups, (2) rural and urban groups and (3) male - female classifications.

Related research. The quite extended chapter on "Review of the Literature" was somewhat difficult to interpret. It likely did not function in the role assigned to such a section in treatises on research design and reporting. One might infer that the actual ideas guiding the research came first from the researcher's own experience and beliefs (which is not entirely undesirable or atypical). Indeed, he suggested as much in the report. But, in the summary, Holland also stated that the chapter "served to pull together a diversity of ideas from many disciplines which have become influential in the growth and development of this particular dissertation," and further, "It is hoped that this review . . . will provide enough threads to enrich the presentation" (p. 63). The problem is that it is mostly up to the reader to dig out the enrichment.

Holland reviewed opinion and research related to five concerns: Value judgment, aesthetic education, modes of perception, relationships of aesthetic awareness and perception and research in aesthetic sensitivity. It is somewhat difficult to know what the ideas reviewed meant to the researcher. For example, at one point he defined "art" for the purposes of the study, "The work of art may be defined as an organic unity of value expressive parts." At the end of that paragraph, he stated, ". . . the content is the elements in relation to the form of the total work" (p. 16), and in the next paragraph, in reviewing ideas about social values of and in art, he called attention to art as expression of human values, i.e. -- of concepts of romantic love, death, horror and so on. It is

difficult to come to terms with the idea of content as design elements in relation to total form and content of love, death or horror, or how either influenced the rationale of the study.

He reviewed a number of studies of aesthetic sensitivity in which measures were correlated with personal characteristics, often age, interest and previous experience in art, but also, in later studies, constructs such as tolerance of complexity and regression in the service of the ego. It seems clear that aesthetic sensitivity is related to various personality characteristics. Yet, it is only group effects of instruction that were of concern in this research.

Holland did review some recent studies on the effects of instruction, in which the criterion measures included tests such as the Child and Graves tests (used in this study), and measures of various kinds by Barron, Welsh, Effland, etc. The results seemed to be -- sometimes, yes -- sometimes, no! The "sometimes, yes" could be viewed as supporting the researcher's effort, but in no very explicit way.

The review could be summarized as an interesting ramble through the thorny idea and theory woods of art. Likely, the review did assist the researcher in developing the study, but the path was not well marked in the report.

Research objectives. The research objectives were identified in four questions, from which appropriate null hypotheses were formulated for statistical tests. As condensed by the reviewer, the questions were (p. 65):

1. Will the study of design through painting at the fifth grade level, 90 minutes a week for five weeks, significantly affect the mean gain scores on:
 - a. The Child Test of Aesthetic Sensitivity,
 - b. The Graves Design Judgment Test, and
 - c. The aesthetic design qualities of the end product (a painting) as rated by four art experts?
2. Will there be any significant differences on any of the tests related to:
 - a. sex, and
 - b. urban or rural schools?

The questions were incomplete in that the hypotheses investigated dealt not only with gains but differences in gains among groups. However, the null hypotheses were specific and complete.

Methodology. The investigation was designed as an experiment involving the three factors of treatment (experimental and control), school (rural and urban) and sex. Null hypotheses were tested at the .05 level by three-way analyses of variance on gain scores. It is not clear why gain scores were used rather than employing the pretests as covariates.

1. Population and sample

In a sense, the population and sample were identical, i.e., the fifth grade students in one elementary school in a city of moderate size and the fifth grade students in a rural school in the same area. Conventionally, one could say that the population was all children of comparable age having substantially similar characteristics as the sample. Treatment groups within the total sample were randomly formed, and control group teachers (two) were randomly assigned to their groups. There was a total of 76 subjects and group sizes were almost identical.

2. Experimental treatment

The pattern involved one 45 minute (approximately) period per week devoted to illustration of one of the elements of concern and one comparable session in painting with tempera (12 x 14 manila paper) with teacher-assigned subject matter, in which the design element of concern was emphasized. Slides of artists' work, information sheets, verbal explanations and questions and discussion were used in the "illustration" (reviewer's term) session each week. The content and teaching approaches were apparently well planned, and the appendices include lesson plans and accounts of the actual classroom events. Considerable efforts were put forth to avoid possible sources of bias. The care taken in planning and implementing the experimental treatment is a strong aspect of the study.

3. Control group treatment

Teachers of the control groups were instructed to teach art as they usually had. The teachers' records of events led Holland to conclude that the treatment was as expected, i.e., each session the children were introduced to a different material and activity with no apparent effort to establish continuity among the activities. Apparently the control group teachers were elementary classroom teachers, although this was not made clear in the report.

4. Criterion measures

As mentioned before, the criterion measures included the Child Test of Aesthetic Sensitivity and the Graves Design Judgment Test. Questions of the appropriateness of these tests were not dealt with in any depth. Essentially, their fitness was asserted and/or assumed. Reliabilities in the experiment were not reported. The criterion in painting was a tempera painting of a still-life set up by the instructor (the researcher). It is interesting that paintings from direct observation were used as criteria, whereas paintings during the experimental period were from memory or imagination on topics assigned by the instructor. One could speculate at length on possible reasons. The researcher did not share his thinking on this topic. Four art teachers, using good procedures, independently rated the paintings on seven characteristics. However, no inter-rater reliabilities were reported, nor any information about the degree of independence of the categories. The latter would have been interesting, although probably not essential.

5. Limitations

Holland noted three principal limitations. The most significant was the total confounding of teachers with treatments. He discussed some reasons why teacher effect might not be of great significance. However, it remained as an inescapable factor in the experiment. It is difficult, to say the least, to arrange for the balancing of teacher effects in research in school settings, and anyone who has been involved in such situations can understand the problem that faced Holland. One solution might be to simply accept the experimental treatment as consisting of the pairing of a qualified *art* teacher and a certain approach to instruction, in contrast to the "control" treatment of an elementary classroom teacher teaching a different content. These teacher-method pairings exist commonly in art education and so could be seen as logical constituents of experimentation. Of course this rationale would not include sampling from the universe of teachers either. Closely related to the above is the probable Hawthorne effect, as was noted by Holland. A new face in the classroom can certainly affect children! Holland also took note of the short experimental period. Likely this point has something to do with the results of the research -- actually, the lack of positive results on the more subtle criteria.

Results and discussion. The approximately seven and one-half hours of instruction resulted in a mean gain significantly greater for the experimental group, over the control group, on the Child Test of Aesthetic Sensitivity, the Graves Design Judgment Test and for the color, line and spontaneity items on paintings. Statistically non-significant advantages for the experimental group were obtained on the ratings of balance and texture.

No gains were achieved overall on the categories of originality and unity; in fact there was loss on the latter in almost every grouping in the analysis. Holland discussed unity and originality as being more subjective than the other factors examined. It may also be that the judges had greater difficulties in rating the paintings on those categories, perhaps especially on originality. Information on the amount of agreement among the judges would have helped readers to interpret these results, as well as being information that could have been examined by the researcher. Some of the instruction was directed to expanding the range of subjects' use of color, line and texture. This emphasis could well have disturbed whatever means the children used previously to unify compositions, whether that use was deliberate or a consequence of types of shapes or use of materials unconsciously habitual with the children. In addition, "unity" is not something that can simply be pointed to, as could a spot of red color. It exists as a consequence of relationships, and, in a sense, exists in perception only. It might well take a greater time for perception of such qualities to develop, even though as a consequence of instruction.

No significant differences related to urban or rural schools, or sex, were found, although observed gains did favor the urban school generally.

It is of interest that only one significant interaction was found among the three dimensions of the analysis, that being between treatment and school on the Child Test. High gain scores for the urban experimental group was the main source of the interaction. Because of his interest in the problems of rural schools, one might have expected that more discussion of this result might have been included.

Reviewer's commentary. A reader's thoughts are possibly more stimulated by the uncertainties of such a study than by the formal findings, and this is no disparagement of a researcher, who must set limits of feasibility! To the reviewer, this study says that if a qualified art teacher presents planned lessons directed to quite specific and relatively objective concerns of design and manipulation of media, the results likely will appear in students' products rather quickly, and this is no small thing to realize. Even so, it leaves open the much more difficult questions of under what conditions children might generalize and internalize such learnings. It is not feasible to pursue such problems in dissertation situations, which points up the unfortunate fact that relatively few people in art education (broadly considered) are in a position to pursue such problems over extended periods of time. (Likely there are many who are also not interested in so doing in a framework of experimental research.)

Beyond the point of the effect of the experimental instruction on the children's paintings, is the rather large gains registered on the Graves Design Judgment Test and the Child Test of Aesthetic Sensitivity (especially the latter) as a result of the really rather short period of instruction. It does not appear that instruction was aimed at the test. For example, the Graves Test gives some emphasis to the design principle of dominance and subordination; yet this concept apparently was not given particular emphasis in instruction. Holland points out that whereas the Graves Test is entirely non-representational, the Child Test is primarily representational. Possibly the emphasis on design qualities in the children's representational paintings fostered some generalization of the concepts. It would be of considerable interest to see whether gains tended to be on particular items of the tests, and what the appearance of those items would be.

REVIEWER

STANLEY G. WOLD *Address:* Department of Art, Colorado State University, Fort Collins, Colorado

A SUPERVISOR'S ANALYSIS OF THE INITIATION OF A CURRICULUM DEVELOPMENT PROJECT IN ART APPRECIATION FOR THE SIXTH GRADE

Albert Hurwitz, D.Ed.
The Pennsylvania State University, 1972

ABSTRACT

This study described and analyzed a development of curriculum in art appreciation. Appreciation was defined as a stage of awareness consisting of heightened responses and informed judgments towards art objects. Aesthetic "knowing" involved these perceptions which are incipient to the objects themselves, aside from the customary literary or historical contexts. The Newton project thus excluded identifying references, such as artists by name, dates and any information considered extraneous to the art object. The content of the program was selected to provide for the emotional as well as the perceptual capacities of children; it established no hierarchy of styles or of personalities from which to develop its activities.

The project spanned a three year period. It attempted to provide a curricular model in art appreciation for upper elementary grades. Included by the author is a historical review of the teaching of art appreciation since the turn of the century. This information provides a background to the emergence of aesthetic education during the past decade. Becoming an influential trend in art education, it provided the main thrust for the author's decision to adjust the art curriculum in the direction of educating for heightened critical and perceptual response to art works. The historical overview and the review of literature in the area of criticism provide the rationale for the program.

The Problem

The task with which the main body of the thesis deals is the flow of events which carried out the assumptions stated in the rationale: that teaching for appreciative aspects of the arts are not only worthwhile but capable of engaging the interests of children (sixth graders in this case), as well as the support of both the community and the school administration. In general, this entailed the assessment of attitudes of art teachers towards art appreciation as well as the state of teaching in this area in order that funding and appropriate personnel could be obtained. It was also necessary to create a pilot program and to establish some means of evaluation so that the findings could be used as a basis for future change.

Procedures Used

The above steps accomplished, the program was repeated and reanalyzed. From this data, the character of the current program was established. A research design provided the basis of this portion of the study which involved four pretests, two of which dealt with the recognition of the formal elements of art, one an instrument designed to note changes in preference for paintings on a scale of styles which ranged from realism through non-objective, and the last, a modification of the Eisner Information Inventory Test, dealt with the cognitive dimension of art terminology. Between the pre- and post-testing, the teacher met with the students on a weekly basis to engage them in activities which related both directly and indirectly with the substance of the tests.

Conclusions

It appeared that a course in art appreciation holds the interest of sixth graders if the methodology employs studio experiences as a basis for discursive activities, if the range of art works are extended beyond reproductions and slides to original art works and if guest artists and critics, and visitations to museums, art schools and galleries are used as additional means of confronting original sources of art. In addition, the development of games which dealt with visual discrimination, the support of the classroom teacher, the skill and charisma of the art teacher assigned to teach the course and an increase in instructional time devoted to art appreciation activities were other factors which supported the evident growth of appreciative skills.

REVIEW

Stanley H. Lee
Indiana University at Fort Wayne

Albert Hurwitz's study described formulation, implementation and evaluation of a curriculum development project, whose purpose was to interest upper elementary students and enlist support of teachers, administrators and community in art appreciation. Assumptions underlying his curricular structures rested upon four philosophical objectives of art education: critical analysis, aesthetic appreciation, visual perception and studio practice. His historical review of the literature moved in detail over contributions of workers in each area. Hurwitz attended to relatedness, drawing parallels and tracing emerging ideas, noting how some moved in tandem and others eclipsed previous ones or were supplanted.

Reconciling the need for studio activities, perceptual training, and development of critical appreciation, Hurwitz defined art appreciation in terms of problems of knowing posed by Read, Arnheim, and Barnes. But Dewey's concept of empathy provided Hurwitz the most reliable construct for his study of the meaning of art appreciation. Hurwitz pointed to support for the study of art appreciation by current scholars, Eisner, Smith and McFee. McFee's question, "If the aim of art education is self-expression, what is the self which is to be expressed?" turned Hurwitz to studies of visual perception by Arnheim and Salome.

Seeking materials for his curriculum design, Hurwitz surveyed curriculum guides in elementary schools. He rejected early patterns of picture study, which relied on facts about the lives of artists and assumptions about social and moral values. But he readily incorporated into his design Mathias' work on how to talk about art with children. He also used testing materials developed by Christensen and Kawasaki. He incorporated the work of Monroe on picture analysis, and was influenced by results of the eight-year study. He used materials developed by Voss on children's capability in art appreciation. Some of his goals he found in objectives developed by Reynolds.

Finally, he digested theory and research into a series of questions about art appreciation.

1. How relevant are such values as moral tone, beauty, sentiments and narrative to the study of great works of art?
2. How is the study of composition related to the appreciation of painting?
3. What should the study of art appreciation include besides painting? Should it go as far as the total environment to cover means of communication? dress? interior and industrial design?
4. What can be tested? How shall values be tested?
5. What is the role of analysis in appreciation? Is it a precondition for synthesis?
6. Are perceptions cognitive, affective, or both?
7. Are emotional responses ultimately of more value than logically developed conclusions?

8. Is appreciation a relativist situation wherein an individual can make his own judgments, or are these values which are built into the art object and which can direct us toward criteria for analysis?
9. How can the values of appreciation become a part of the social dimension of art?
10. Can appreciation be taught or is it "caught?"
11. How is art appreciation related to creative activity? Can the latter support the former?
12. How do we know when a child "appreciates?" Is it expressed in some observable way?
13. What can public agencies such as museums and galleries do to assist the art teacher?
14. Who shall the art teacher heed in his search for assistance? Art Educators? Psychologists? Critics? Philosophers?
15. What shall be the role of art history in art appreciation?
16. What instructional materials are appropriate?
17. How does one separate the elementary from the secondary art programs in answering the above questions?

Comparing present and past approaches to art appreciation, Hurwitz found weaknesses in traditional instruction: it was verbal, teacher-centered, literary, sentimental, focused on viewing reproductions of great monuments of art, unduly weighted toward painting and skewed in the direction of Western art. From his review of research on visual perception, his reading of theories of aesthetic education and his survey of the history of art education, Hurwitz based his curriculum on perceptual investigation, a variety of instructional media, and the services of art historians and local artists as resources. He supplemented cognitive studies with studio practice, and directed attention to formal qualities of work rather than to social, biographical or moral values in order to exhibit a catholicity of acceptance toward art works in and of all media and culture.

After evolving a rationale for a course in art appreciation, Hurwitz designed strategies for presenting his course. He surveyed Harris' theories on supervision and developed task descriptions from Katz's classification of the skills of the supervisor. A central problem in his study was to persuade teachers and

administrators to change their emphasis in art education. To make them aware of their own attitudes and offer them alternatives, Hurwitz administered a questionnaire to determine their preconceptions about the importance of art appreciation as opposed to the importance they attached to studio experiences. This questionnaire revealed the low estate of art appreciation instruction.

Hurwitz divided his implementation plan into three phases. First he prepared the staff and administrators, carried out a pilot program in two schools and evaluated it. Secondly he used and evaluated the program in three schools. Finally he devised an improvement of the other two phases.

In the first phase, he helped the staff define art appreciation. Then he selected a teacher who would teach the program, and set up goals, pretests, and curriculum content. Two quite different schools were used as settings for the project: the first was a Title I school; the second was a school in a wealthy suburb.

Hurwitz consulted Burton and Brueckner's *Principles of Curriculum Development* for content structure; but, finally, evolved his plan from CEMREL theories about development of curriculum packages. Four goals determined selection of activities: increased use of art vocabulary, more openness to a variety of modes, sharpened awareness of critical processes and augmented discrimination ability.

The project attempted to resolve an apparent duality between approaches appropriate to a discipline-centered class and those appropriate to a child-centered class. Hence, some studio activities were incorporated, in deference to the need of young children for manipulative experience. A visiting artist also demonstrated studio work. Two guests, art historian James Ackerman and art critic Edward Feldman, made presentations.

Phase I produced numerous positive outcomes, although they were not statistically conclusive. Hence supervisor observations and teacher feedback were solicited to evaluate course content. Pretests and posttests were identical style matching, formal recognition and preference involvement exercises. The Eisner information inventory and Child's personal preference test were used.

Evaluation of the four goals stimulated a reassessment, and new directions were taken in Phase II. Because Goal 1 showed good results in the growth of use of art vocabulary, it was retained precisely as in the original design.

Goal 2, acceptance of a variety of art styles, was revised because student achievement seemed to involve a growth in discrimination ability more than an acceptance of many modes. Goal 3, the ability to use critical processes, was redirected primarily to awareness of the processes rather than ability to use them. Ability to use them seemed to be a more mature goal than a sixth grader could reach. Goal 4, the development of visual discrimination, was retained intact.

Student and parent evaluations were sought. Students liked the course and said that it changed their attitude toward art. Parents said that their children discussed the art program, but they had a mixed response as to whether their children liked art work more. Evaluation of Phase I revealed students' lack of interest in teacher talk, hence, in the course content for Phase II, this element was decreased, and all ideas were initiated through discovery. Such evaluative conclusions have limitations if they are to be considered as child responses exclusive to art activities. In most studies of student evaluations of classroom activities, teacher talk and verbalized theory are considered by pupils far less attractive than student-centered involvement activities.

Phase I evaluation showed student attraction to game procedures. Sorting games were very attractive. Workshops were held for teachers for Phase II, where they played games and participated in activities prescribed for the children. Students in Phase I enjoyed seeing and hearing visiting artists, so consultants were retained and increased in Phase II. Particularly, students mentioned field trips, especially the visual treasure hunt.

Results from tests in Phase II were statistically inconclusive and produced few of the results characteristic of an empirical study in which a valid testing program is imbedded. But there was an improved response to both the Eisner and Child tests. This was attributed to an extension of class time and more use of instructional media. Increased use of field trips, games and studio work may also have contributed to this desired outcome. It was supposed student tastes would diverge when they were trained; however, instead, they converged on Child's test. Nevertheless, the children liked the tests and considered them a form of game, although they were not interested in results of tests. Nor did they care about gaining skills. During Phase III tests became class activities rather than tests.

Evaluation of the total implementation led to a number of conclusions. One was that change in attitude toward art is possible. Art appreciation can be learned. Learning about art can be pleasant to the learner if innovative designs are used. The logic of this study, moving as it does from an investigation of

theory, through implementation, and on to feedback, assessment and revision, produced an effective design. Supervising the program was made difficult by the fact that the investigator of the program was both its implementor and evaluator. But the skills Hurwitz displayed in effecting change through humanistic interpersonal relations overcame some disadvantages.

In the third phase an attempt to use the course in a junior high school was unsuccessful. However, when it was made part of the English course and visual perception activities were extended, the students liked the course. If such a course is used at sixth grade level or in a secondary setting, it must be optional. Strategy to produce teacher and administrative acceptance is crucial. If didactic teaching is used to teach principles of criticism, such sessions must be alternated with field trips, games, visiting artists, and studio work.

Hurwitz comments that use of art critics was probably less effective in producing results than would have been the use of a consultant such as Arnheim. Arnheim could have brought to the study his psychological humanism, emphasizing perception at the expense of critical facilities designed to result from participation of Feldman and Ackerman.

Researchers need to replicate this study in other parts of the country. Museums, themselves, might offer courses. School corporations considering changes in the amount of time art teachers spend with elementary students may use parts or all of Hurwitz's design. Art teachers and supervisors would be helped by the full account given of how games worked. Such games could be used in many art courses.

Hurwitz's study tests some assumptions which underlie Eisner's idea that the reason historical and cultural aspects of art have been neglected in the schools and art has a minor place in school programs is that art is not regarded as a body of knowledge. Eisner seems to believe that learning in the arts is not only studio work but a mode of using factual knowledge of art and receiving visual perception training, as was done in Stanford's Kettering Project. The National Art Education Association, during its 1968 convention, affirmed the belief of members that art in the schools consists both of a body of knowledge and of studio activities.

Two principles that underlie Hurwitz's study relate to these viewpoints: the art object itself must remain the focus of attention, and processes or response must be developed. In devising processes, however, it became apparent that perceptual activities must precede content discussion. At first Hurwitz's

Newton program seemed to base aesthetic education on Kaelin's phenomenology, but as the phases developed, it was forced to compromises necessary when dealing with interests and values of sixth graders. His design provided constant feedback, which stimulated modifications to match student needs as these became apparent.

Hurwitz found what investigators find in fields other than art. Regardless of the subject matter, children like to be active rather than passive. They want games, trips and studio activities, and there may be question as to whether students like these as art education or simply like them because such activities are inherently attractive to children. Evaluation, feedback and reassessment of the study moved implementation ever further from cognitive activities of art criticism to affective and physical activities of games and studio work. This movement was forced by Hurwitz's perceived need to meet the real wants of children. Perhaps the study was more about the real needs of children and the importance of educational response to those needs than it was about art and art education specifically.

REVIEWER

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AESTHETIC AWARENESS: A MEANS TO IMPROVE SELF CONCEPT IN A MULTI-CULTURAL ENVIRONMENT

Wendell Abbott

Margaret Haynes

Florida State University, 1973

ABSTRACT

An experimental program, examining a variety of experiences from an aesthetic point of view, focused on growth in the affective domain. The purpose of the study was to investigate the effectiveness of a five-week program in value-building activities with emphasis on: (1) increasing aesthetic perceptions of the sensitivity to the environment; (2) improving the self concept; and (3) developing socially acceptable ways of expressing feelings as well as accepting the feelings of others. Thirteen pupils of divergent backgrounds, from the sixth to eleventh grades, participated in a program implemented by two art teachers using four components: field experiences; audio-visual stimuli; group discussion; and self-examination experiences. Data were collected and analyzed comparing changes between pre and post tests. Personal interviews, anecdotal records, audio-tapes, photographs, and the Child's View of Himself Scale used to collect relevant data recorded significant changes in all three areas. Appendices contain copies of the Child's View of Himself Scale and a recording sheet for anecdotal records.

REVIEW

Ron Sylva

University of Cincinnati

In spite of our affluence there is general discontent -- youths are disillusioned; the poor are dissatisfied, the wealthy are bored; the blacks are angry; the middle class is frustrated and bewildered by rapidly changing values and mores; and ever increasing violence occurs. It seems obvious that we must develop a new approach to life through which we can utilize our new affluence in a more meaningful way. It is at this point that we should consider what role the arts can play in enriching our lives and curing the malaise that permeates our society. Roger L. Stevens

Statement of the problem. The essence of the problem addressed by Abbott and Haynes was contained in this paragraph by Stevens, quoted in the introduction to their study. Typically, such a broad statement of conditions requires translation for the narrower and more specific situation that a program addresses. This is more particularly the case when factors are derived from that situation for treatment or study. There was something of an attempt in the brief first paragraph of the study, but it was sparse.

Secondly, in the discussion of related research and programs, there was an inadequate description of pertinent research, more precisely, in research, basic concepts, or treatment methodologies. This omission limits the usefulness of the study. For example, attempts to formulate a structure of aesthetics, i.e., by Read, the work done by Barkan or Chapman, the materials available from CEMREL to name just a few immediately available sources, did not seem to have been a basis for the study although aesthetics figures prominently in the program. Systematic, or theoretically based examination of aesthetics was not employed in the design of the experiences nor was it evident in the construction of instruments. The quotations in this section were more statements of value, which are certainly not opposed here, than they were the introduction of thinking or investigation which substantiated the statements. This section provided argument for the program, but did not assist in the development of thinking in the design of the program. For example, was the affective domain, which was an area of concern in the study, the affective domain of Bloom's Taxonomy?

Thirdly, a more systematic reporting of concrete aspects of the program, with the inclusion of actual materials used, i.e.; what was done, what was said, the rationales. In general, more documentation of the program would have been useful.

Some definitions, for the purposes of understanding how terms such as aesthetic, or environment, were intended by the authors, were not included. A dictionary definition is clear perhaps in identifying a concept, but it is inadequate in describing hoped for, or claimed, changes in behavior or perceptions by children in the program. While a program defined strictly in behavioral terms might not be compatible with the investigators' philosophy of teaching and learning, some operational definition of increased aesthetic perception, improved self-concept or socially acceptable ways of expressing feelings would help. Material that was found in a number of places in the study might have been brought together to augment the discussion of this section.

Finally, there was some confusion between the initial assertion that a rigorous experimental situation was not appropriate to the purposes of the program and the inclusion of statistical materials, including some rather high levels of significance, were based on a relatively small population.

Without some consideration of these points, it is difficult to see how readers can make use of the findings of the report in much more of a sense than the general proposition that if we behave decently and sensitively toward children, if we provide them with stimulating experiences and are supportive of their responses, then a generally sensitive and positive development of behavior will result. From the preceding comments, it can be seen that the difficulties perceived were primarily mechanical ones. Personal experience with rigorous, systematic treatment of such subtleties as aesthetics, affective learning, personal perceptions of one's environment and so on encourages sympathy with other investigators.

Research objectives. Increasing aesthetic perceptions of and sensitivity to the environment implies an enriching of what is already known. Why were the field experiences unfamiliar ones, away from the children's customary environment? Why did the children not deal with aesthetic perceptions and sensitivity to their own personal environments? It seems that they found out about new environments rather than becoming more perceptive about their own.

How was the generally supportive attitude of teachers distinguished from the designed program as the means for improving self-concept. It seems, from the document, that the development of socially acceptable ways of behaving occurred as a result of rich, supportive, interesting, stimulating experience among sympathetic, resourceful teachers. On the one hand, it is tragic that this is not a routine description of the typical teacher and classroom; on the other hand, the teacher who is not in a position to provide that atmosphere because of personal limitations, or because of the press of conditions under which they must teach is not afforded much encouragement.

Is socially acceptable equated only with other centered? Negative responses to others are, perhaps, to be discouraged, but it would seem that more constructive acts would be valuable too. Problems to which the program addresses itself suggest active commitment to improvements as well as tolerance of other people. Moreover, aesthetic perception surely goes further than physical attractiveness -- the merely pleasing, which the

dictionary definition suggests we look beyond. Aesthetic perceptions, even in young children, would suggest beginning to look at the unpleasing, the emotionally moving, the inspiring, the stale, and the superficial as well. This same objectivity about conditions might be carried to the self. In describing the more positive perceptions of self, indicated by descriptions of mental ability, body attractiveness, physical prowess, and so forth, there is no indication of the extent to which there was any corresponding change in the attributes. Feeling better about yourself is one thing, improving yourself aesthetically or being a better member of a group so that you have a basis for feeling better about yourself, is another.

Parenthetically, it would have been useful throughout to have some idea of the way that the teachers behaved. For example, what cues to more appropriate behavior, self-concept or aesthetic perceptions did they provide, accidentally or deliberately.

Quoting Steven's reinforcement of the contention that there is a critical need for a strengthening of the individual's ability to identify and evaluate a set of well defined values directed toward establishing and maintaining an aesthetically pleasing environment was not accompanied by an attempt to identify and define those values. This aspect of the program, which was pivotal in discussing the needs, was also weakest in its implementation and instrumentation.

Methodology. Thirteen pupils are not a particularly large group. It would seem that the kinds of experiences and behavior changes, already described as inappropriate to rigorous pre and post test experimental research design procedures, would call for considerable observation and descriptive study. It was indicated that considerable material of this nature was indeed gathered. Case studies would have been more illuminating to readers than the inclusion of statistical material. In any case, more detailed information about the characteristics of individuals and the kinds of changes they underwent would have been more informative.

Socially acceptable behavior, improved self-concept, and aesthetic perceptions are most significant when they are associated with the complex influences associated with the environments of each of the children. Choice of sites for field trips implied a strategy that was never clearly defined. Previous discussion promotes the idea that establishing a commonality about environments was important. Is this commonality obtained by visiting environments that have no previous significance for the children? Are they common because they are new to each of the children? What would be the virtue of establishing a commonality for each others typical, customary,

individual environments. In a sense, they are being exposed to a larger real environment by the field trips. In another, they are being asked to suspend their real world. What commonalities among disparate groups are there in a school environment?

The model for the program, roughly translated, is that of:

- experience (field trip)
- mediated experience (films, etc.)
- self-examination
- creation of an environment

A detailed description of one of the sets of experiences would have been helpful. A rationale was included, but what was said by the teachers? How was the aesthetic introduced to the children? How did children cooperate on the selection of trip sites based on their potential contribution to development of social and aesthetic perceptions. Were there criteria? What were they? The mediated experiences were briefly noted and appear to provide an excellent range, but what kinds of commentary, what kinds of teaching, how were they structured? For example, the children saw a film about discovering color, texture and line through which living collages of color, line and texture, flow along as the lens sees in focus and then slowly out of focus. The indescribable sheen, glimmer and tonings carry the viewer through ever changing pulsating shapes and forms which tease the senses. The mundane bric-a-brac from the everyday world have never been so acutely seen as the films portray them. How were they encouraged to see this way in other actual situations? How was this film used?

The self-examination, particularly in the ways that they were encouraged to communicate things about themselves concentrated on the school lab situation. Were they encouraged to define themselves only in terms of school experiences? Is this part of the strategy presumed earlier? Similarly, did the created environments, make use of materials around the school exclusively? How was this related to the student individually?

How did the materials, forms and general atmosphere of the environments reflect past experiences, personalities and psychological needs of the children who made them? Were the children encouraged to see the differences between the satisfying environments that they built for themselves and the unsatisfying, or satisfying environments they more typically inhabit. Again, the reader is at a disadvantage in the description of the common environment that the children built. "Ways in which the best overall effect could be achieved" is not an adequate description of criteria. What kinds of experiments were undertaken?

Finally, when the group agreed that the creation was generally, aesthetically, pleasing to all members, what were the criteria? How did they decide this? Was it a valid decision?

Results and discussion. Personal interviews, anecdotal records, photographs, tapes and proven instruments are certainly valid means for assessing behavioral patterns. Following are some comments about the instrumentation used here. Data relating to aesthetic perceptions was presented in the material describing Personal Interviews. Students were asked to rank a number of articles and to verbalize their reasons. This was presented as instrumental to other factors, however, rather than as evidence of increased aesthetic perception. No accurate ranking of these articles is presented, instead it was more a means for getting the children to talk. The anecdotal records do not provide comparative statements, so, a growth or development is claimed but not supported.

In general, instruments measuring self-concept were beyond the professional competence of the reader. There appears to be ample evidence that self-concept was enhanced by the program and the material supporting the claim of a generally more socially acceptable behavior seems to have been adequate to the needs of the independent judges. Again, more raw materials would be useful to the reader.

There is, however, a curious phenomenon in the shape of the graph which compares Ego and Other Centered Anecdotes. While the differences between the two measurements was remarked and statistically compared (and found significantly different) the essentially similar shape of the two graph lines is also remarkable and might be explained. Since the data describes anecdotes, ($N=1664$), how many of these can be ascribed to each of the children was not clear. The extent to which the behavior and change in behavior of one or two children can affect the total results should be accounted for. In the second graph, comparing the percentage of positive and negative anecdotes is superfluous since negative is, by definition, a reflection of the positive percentage. The claim of a positive trend was not adequately supported in the graph line which fluctuated throughout the program period between approximately 70 and 90 percent and finishes roughly where it began.

Further, the statistical tests, based on the number of anecdotes, unqualified by the number of anecdotes attributed to each child suggests a precision and statistical support that was not borne out. The change, after all, was claimed in thirteen children, not in 1664 or 2245 anecdotes.

Reviewer's commentary. The intentions of the study reflect critical needs. The concept which associates aesthetic perception, self-concept and social responsibility, in light of contemporary environmental problems was a useful one. One of the serious difficulties was that the rationale for the examination of these three factors and their interrelationships was insufficiently grounded in existing research. At least, the research was only superficially discussed. The way in which the program was derived from an examination of this material was also not clear. Finally, and most importantly, some of the wealth of anecdotes, conversations, and creative work that must have been gathered in the course of this program should have been included as illustrative material. The description was too abstract for the reader to do real justice to the study; he should have been provided with more examples of the actual experiences, reactions and planning of the program.

REVIEWER

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EDUCATION AND SPACE IN THE MUSEUM: A STRUCTURAL MODEL

Margaret Ann Ramsey, Ph.D.
The University of New Mexico, 1971

ABSTRACT

Statement of Purpose

The purpose of this investigation is to identify which elements are operating in a museum in order to determine the underlying structure of space and thereby build a model. A secondary purpose is to synthesize various fields, including the social sciences, in order to understand better how space operates in a museum. The study treats the use of space as an educational problem.

Procedure

The method of structuralism is applied to identify which elements operate in a museum in order to find the underlying structure of space. After these elements are identified, they are used in constructing a model.

Three classifications of the source literature are used in understanding the museum as an environment and microworld. The writers from the sources used in the study are classified as environmentalists, perceptualists, and interactionists. The literature is composed of sources from a wide range of fields, including the social sciences, the humanists, general systems theory, and mathematics.

Included in the study are (1) a general review of the state of the museums in America and a discussion of museum history and philosophy, pointing out the deficiencies and suggesting possible corrections; (2) a structural examination of the processes of perception, interaction, and environment in the museum; (3) an examination, through the method of balance theory, of these processes and their composite elements; (4) the construction of a model leading to a better understanding of education.

Data

Data for this study was obtained from three years of participant observation at the Maxwell Museum of Anthropology of the University of New Mexico, where the writer served as Chief Docent and head of the Education Division at this museum.

Conclusions

The following conclusions were reached:

1. *The spatial structure in the museum is composed of three elements. These elements are defined as the space of and around bodies, the space of and around objects, and the space in between these two categories. These three elements are also examined in a total systems framework.*
2. *Space (as it has been defined) is the underlying structure in the museum.*
3. *The spatial structure of the museum has more effect on education than any verbal efforts in that institution.*
4. *In the museum, space operates as time.*
5. *Perception is gestalt, but the method of structuralism allows for separate analysis of perceptual elements.*
6. *By examining the elements using the method of balance theory, cycles are found to be operating in the museum. These cycles are the interaction of at least two, but usually three or more elements. The balance, either positive or negative, of these cycles was determined. It was found that some cycles could be negative and still contribute to an overall positive balance in the museum.*
7. *A model was constructed that contained all the cycles in the museum.*

Implications for Practice

Based on these conclusions, space is the most important element in the museum and other institutions. This concept should be an integral part of educational programs to effect better education. Ways may be found to operationalize this study in educational institutions other than museums.

REVIEW

Mark Luca

University of California at Berkeley

Statement of the problem. The dissertation is concerned with the data of anthropology (and other) museums in this country. Museums have not

adequately served the curriculum and students in schools. The writer contends that private funds and dominance continue to come from the elite and that the schools persist in not contributing funds.

At the outset anthropologists have been interested in the function of their museums. Their field-philosophy has influenced their museum-philosophy shifting from functionalism to structuralism. But the development of anthropology museums has lagged behind field study and research in museum education has been sparse.

The dissertation proposed to study the basic elements that operate in museums (of anthropology in particular and in other museums in general) in order to determine how aspects of space (considered a primary dimension) operate as an educational function. From a structuralist and social science point of view, the author proposed to build a model that would be applied in a holistic manner to the "study of spatial distributions." Such purposes are ambitious, difficult to achieve and of great potential value to the field of museum education.

Related research. The review of the research covered several disciplines. The most closely allied, that of museum literature, might have been more extensive. In addition to those included (Low, Belmont Report, Ripley, Wittlin, etc.), I felt the lack of insights from Grace Ramsey, Henry Taylor, Thomas Monroe and UNESCO's *Museum* as well as publications from particular museums.

On the other hand, most museum studies deal almost exclusively with museum literature. This dissertation included a wide universe: environmentalists (Binford, Sahlins and Service, Birdsell, etc.); perceptualists (Kilpatrick, Allport, Hudson, etc.); interactionists (Berne, Goffman, Smelser, Simmel, etc.); structuralists (Piaget, Levi-Strauss, Needham, Goddard, Leach, etc.); as well as general systems theory; mathematical and design sources.

Even though I missed names like Arnheim (in aesthetic perception) and missed reference to museums like the Museum of Anthropology in Mexico City, I felt that the research and readings were well chosen in relation to the thesis.

Research objectives. The primary research objective was to "investigate the nature of space in the museum," using the structuralist method, to construct a model that would "utilize space more fully for better education."

The museum is seen as an environment consisting of people and objects interacting within a territorial complex.

The four main groupings of the review of the literature were related to the major dimensions of the study -- the museum (1) as an environment; (2) as a sensory-perceptual experience; (3) as a place of interaction; and (4) as a totality, by way of structuralism. The purpose of the study was to identify and unite the elements and to build a model for the understanding of museum space. The author favored a structure of logic to develop a holistic model from "seemingly disjointed cycles or elements." The objectives were stated clearly and were consistent with the statement of the problems; however, I feel that the over reliance on a structuralist process and on geometric abstractions result in shortcomings in the treatment of the final conclusions of the study.

Methodology. As chief docent and head of the Education Division at the Maxwell Museum of Anthropology, the researcher collected data for her study over a three-year period. She focused on the museum as an environment, as a sensory-perceptual world, and as a center of interactive processes. With the literature as a base, the participant-observer-methodology was used in weekly accounting of observations, random verbalizations, meetings, diaries kept by guides, and recorded observations by visitors. Data control was achieved by cross-checking one source against another in at least two categories for validity, stability, and consistency.

Using structuralism and general systems theory the data from the continuous series of sets was synthesized into a model. In efforts to construct a holistic model from a complex field of variables this methodological systems seems a logical one.

Results and discussion. The author in considering the literature as well as her museum observations used balance and set theory and related the data to a series of triangles, each representing a cycle. The cycles fall within three basic elements: (1) environmental (territoriality, material access, object display, etc.); (2) perceptual (luminous, sonic, and thermal, sign, object and object language, etc.); and (3) interaction (symbols, information, and reactions of visitors and staff).

Four triangular-cycles are assembled into tetrahedron models which in turn are combined to construct an isosahedron -- the holistic model. Another aspect of the study is considered in the form of a Venn Diagram where the isosahedron is converted into three circles (environmental, perceptual and interaction factors) whose central intersection represents space (inner, outer and in-between). Space is seen as the key "maximizer" in the museum which "unites and influences" all elements in the model.

The construction of cycles is used as a means of analyzing elements in a system; checking one against another; applying balance and set theory; arranging these cycles into a model that can be examined in terms of mathematical structures; and using this procedure to reform the cycles in order to improve the total system.

The study was successful in showing how diverse data in a complex environment might be assembled so that each as well as all elements could be seen in their relationship to the total. The holistic model -- the isosahedron, however, is difficult to visualize and, therefore, difficult to utilize.

(In its complexity the author has eliminated a line in her drawing of the figure.) She has suggested ways of studying parts of the solids as two-dimensional hexagons. In the assembly of the tetrahedrons and the isosahedron, there seemed to be no attempt to relate the logical positioning of one triangular-cycle against another.

Most importantly, the study suggested processes whereby any museum (or other institution) might do their own geometric juggling. Museum people (or other researchers) might be inspired to use other holistic processes for gathering, studying and utilizing data.

Commentary. The dissertation was well written and was ambitious in its attempt to produce a holistic model for a complicated environment. The author developed each triangular-cycle with attention to general principles and to her museum environment; but, when the universal model is assembled the interrelationships seem haphazard. The resultant isosahedron seems to be too abstract and complicated for practical use.

The study was noteworthy in pointing a way to similar and other studies that would also attempt to solve total rather than bits and pieces of problems.

REVIEWER

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ART AND ART TECHNOLOGY: IMPLICATIONS FOR ART EDUCATION IN THE TECHNOLOGICAL SOCIETY

Gregory Wallace Hawkins, Ph.D.
University of Oregon, 1973

ABSTRACT

It was the purpose of this study to examine the underlying values, assumptions, and philosophical positions relative to the influence of technology on art education. Technology was defined as a socio-cultural system of values and philosophies predicated upon the assumption of efficiency and expediency as the prime determinants of quality. Value was observed to be closely related in this context to technique . . . "the one best way."

The study's primary intent was to determine what portion of the content of three art education journals was orientated towards technology. Studies in Art Education, Art in America, and School Arts were selected to respectively represent art educator-researchers, artists and art critics, and public school art teachers and supervisors. The problem was to determine through critical examination possible ideological predelections which influence the teaching of art.

It was also posited that information might be generated relevant to the following questions. (1) Is technology being recognized as a cultural influence in professional art education literature? (2) Does this literature speak to contemporary aesthetic concerns, or is it enculturing a value system of an earlier period? (3) Are there differences or similarities which may be observed between the periodicals relative to their attention to technology? It was considered that the identification, study, and appraisal of current periodical literature of the three previously identified groups of art educators would provide appropriate information upon which such an evaluation could be made.

The examination of the literature suggested a content analysis based on the relocation of articles according to content categories covering a ten year period, 1962 - 72. The six categories that were logically developed dealt primarily with:

- I. Technological -- the cultural phenomena of technology and its interaction with the visual arts is the pre-eminent concern of the article.
- II. Process - Material -- principally oriented towards processes and techniques, or materials.

- III. Methodological -- a technique-strategy approach to dealing with questions of aesthetic substance.
- IV. Philosophical -- questions of values: social, moral, philosophical, or aesthetic with no practical intimation or reference to technology.
- V. Historiographic -- devoted to the historical, critical, or biographical description of art concerns.
- VI. Miscellaneous -- none of the above content areas.

By using accepted coding and sampling procedures it was discovered that less than two percent of the 481 articles sampled attended to concerns relative to category I, Technological. The majority of articles distributed according to the editorial emphasis of each periodical. Category V, Historiographic, predominated in Art In America, category II, Process - Material in School Arts, and category III, Methodological and category IV, Philosophical in Studies.

Several conclusions were drawn, the first being that minimal attention is being directed by art educators to the developing technologically oriented culture. Secondly many individuals in the arts view technology either as a demand for the exploration of alternate media forms, or the utilization of industrial techniques -- advancing the technological imperative of "efficiency" without examining the qualitative relations.

Further empirical and literary investigation relative to man in the technological society is indicated. Areas of study could include: what professional literature is being read by whom, teacher attitudes relative to social responsibility, do teachers recognize changing needs in a technical society, what influence do the values of teacher-trainers have on planning art curriculums? Other questions relate to definitions of what is the "actual" art of contemporary society, is there any art that is not "technique" art, and is art as traditionally defined a defensible activity in the public schools?

The final recommendation is for an on-going self analysis of art education of the basic philosophical and moral positions relevant to the development of a teaching strategy in a changing society. This study attempts such an examination.

REVIEW

Ralph G. Beelke
Purdue University

Statement of the problem. The problem dealt with in this study was an important one. How aware are artists, classroom art teachers, and teacher educators of the impact of technology upon cultural and social change? Is art education concerned primarily with values of an earlier society, i.e., quality, introspection, the tradition of materials, historical perspective? Is art education unaware that it may be functioning in such a way as to be primarily encultivating the value systems of the emerging technological culture, i.e., economy, expediency, efficiency and immediacy? Stated another way, are art educators aware of what they are doing and of the broader cultural context in which they work? The problem was well stated. Technology, however, is not new. While the author referred to studies such as Lewis Mumford's *Technics and Civilization* he did not set his study in a historical context. This could have helped readers understand that the problem as stated was one of degree not of kind and that a look through history would show today's uniqueness is in the rapidity of change. However, whenever man's scientific inventiveness and technological achievements have moved ahead of his social organization and inventiveness he has experienced an age of catastrophe. That is the state of affairs today. It is right that art teachers ask, "What is going on?" and "Where do we fit into the overall pattern?"

Research objectives. The scope of the paper as suggested by the title was very large. The specific research objectives were modest and perhaps even a bit too narrow. But it is necessary at times to look at pieces to get a better understanding of the whole recognizing of course that the latter may be "greater than the sum of its parts." The survey of periodical literature was a good way to review and assess art education's involvement with technology. Journals give a running account of concerns and do not make the generalizations of books. Even though the number of articles reviewed would have been large, one wishes that the literature surveyed would have gone back to 1945. The larger sample would have given a better sense of direction and perhaps change. Change in a ten year period is not as apt to be detected as it would over a longer period of time. Thomas Wilfred was busy with his color organ in the twenties. Moholy-Nagy was playing with electrified art in the thirties. Responses to these early experiments with technology did not become evident until much later. The lag phenomenon must be considered in any literature study. It may well be that the tremendous art-technology activities of the late sixties may not be responded to in the literature of art education until the late seventies.

Research methodology. Anyone surveying literature must deal with the problems of article classification or subject headings and the placement of articles within the classifications. The system used by the author to classify and code articles was well thought out. While little use was made of the categories other than technological, the coding did provide an interesting picture of each individual magazine and pointed out one weakness, although minor, of the study. The content of magazines as determined by the subject matter of articles indicates editorial interests and only in part provides a gross picture of a field of interest. This does not invalidate the study however, but suggests a framework in which it should be viewed. While texts in art education and art were referred to in various parts of the study no attempt was made to assess them for insights into the art education - technology problem. This might be a subject for a future study.

Results and conclusions. Results of the study are not surprising and were anticipated. The literature of art education shows little interest or awareness of technology as a force which is altering life styles, value systems, social patterns. The important question is "What should be done about this apparent lack of concern and interest?" Perhaps art educators do not understand. The author next suggests steps to get a better grasp of the situation. He suggests that we try to find out who is reading what. He also suggested that the values of the classroom art teacher may be at odds with the values of teacher educators in regard to priorities of social responsibility. These are important points. Once lack of involvement is demonstrated one must ask the right questions to get at the why. The major value of the study may be in the questions which it raised rather than in the factual information which it gave.

Commentary. This study is not a tight one. It deals with a small, specific aspect of a much larger problem. One could be very picky and fault finding with it; however, the important part is that the author dealt with a basic aspect of our time and with the relation of the art teaching profession to it. There are no easy solutions to individual and social problems but we must constantly have them brought to our attention. Our practices must be based upon beliefs and value systems which we are aware of at the highest level of consciousness. We need more studies like this even though they leave us with feelings of helplessness or perhaps incompleteness. We must know tradition so that we can recognize revolution and help have it make some sense.

One wishes that the manuscript had been more thoroughly proofed. It is full of spelling and typographical errors to such an extent that the reading is disturbed. With so many errors one begins to question the accuracy of many of the substantive aspects of the report. It is difficult to understand how the manuscript passed a doctoral committee.

REVIEWER

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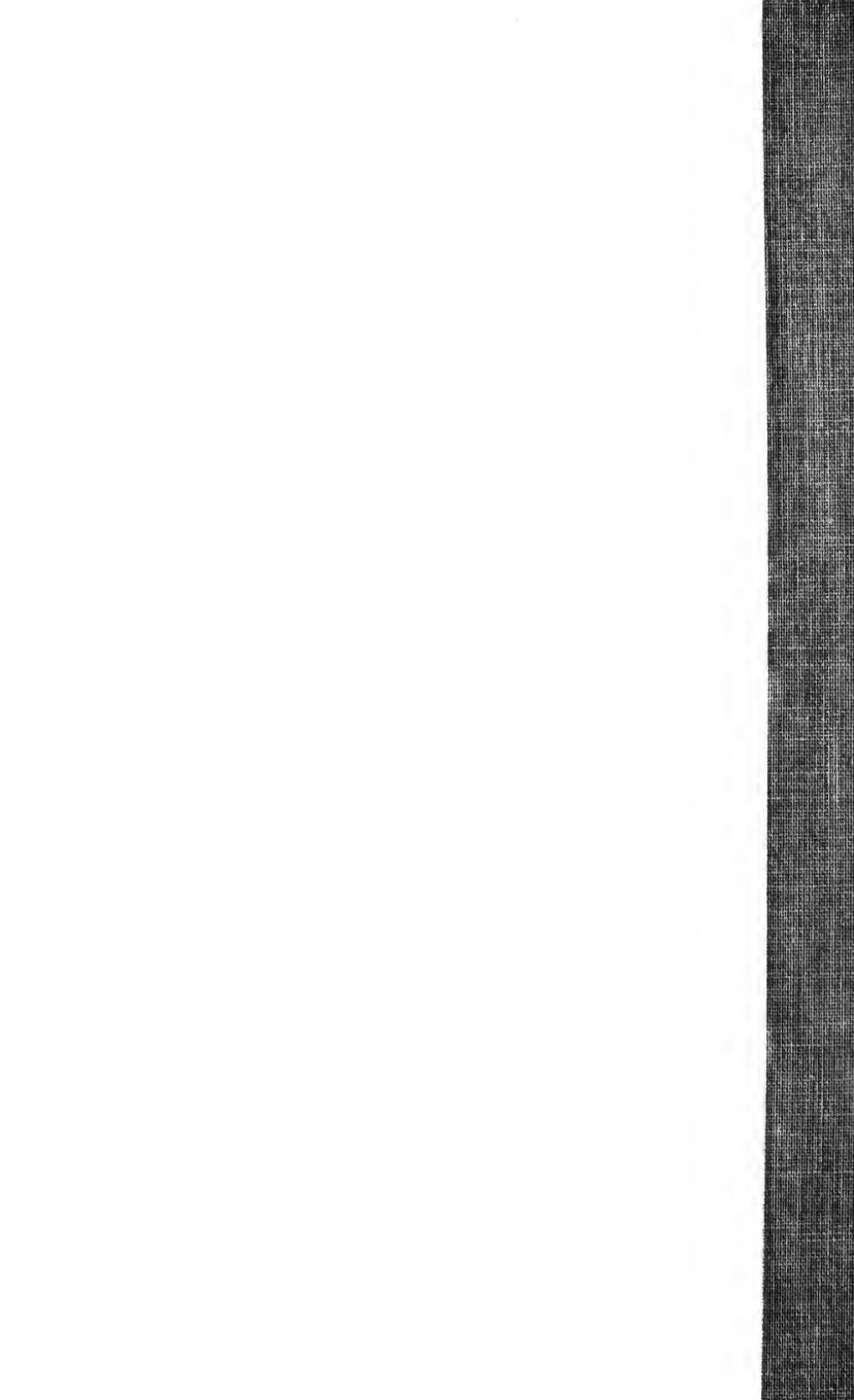
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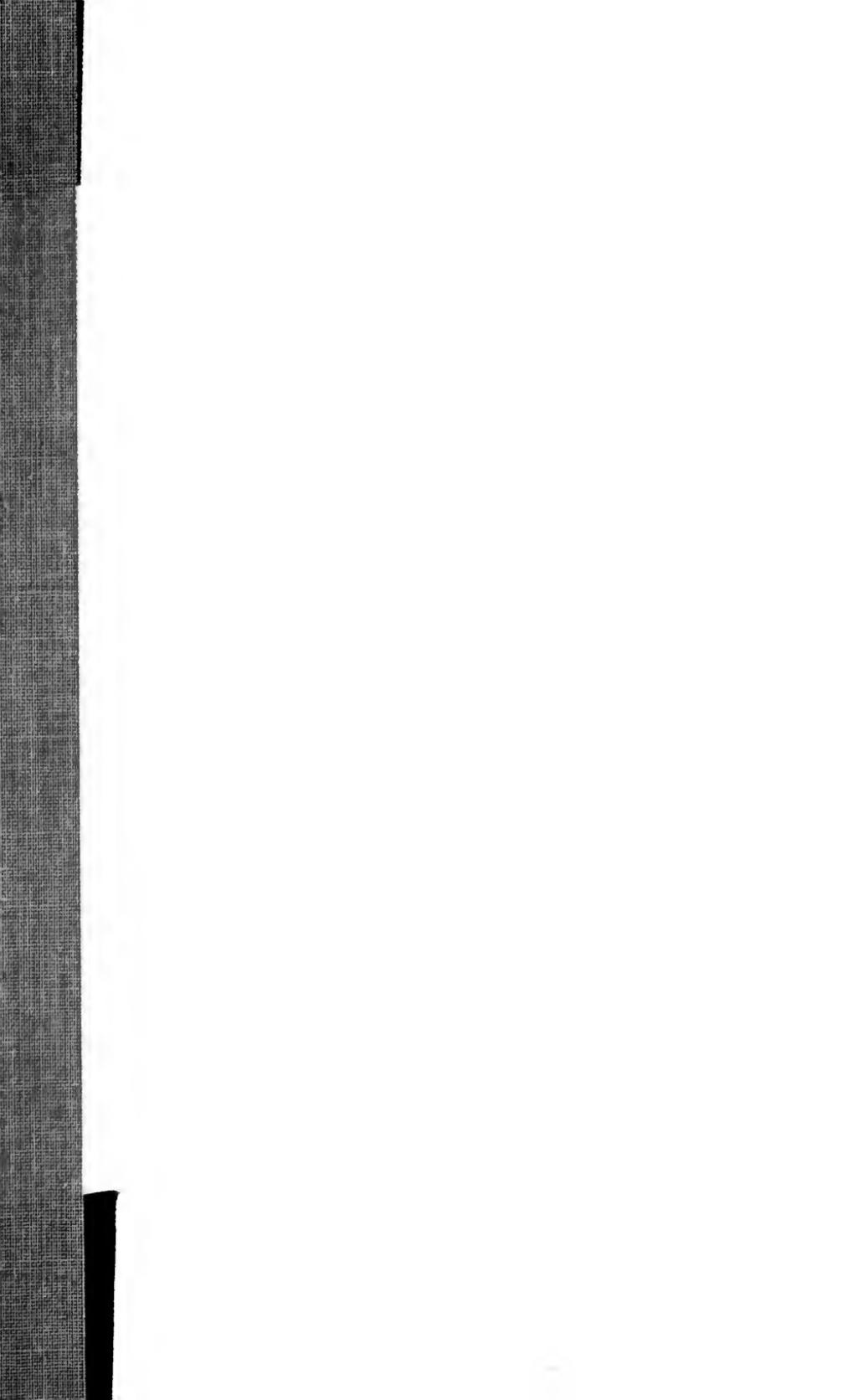
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